

# THE AMERICAN MAGAZINE OF ART

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*Courtesy of the Pennsylvania Museum*

RICHARD BELLINGHAM

WILLIAM READ

## THE THOMAS B. CLARKE COLLECTION OF EARLY AMERICAN PORTRAITS

BY CUTHBERT LEE

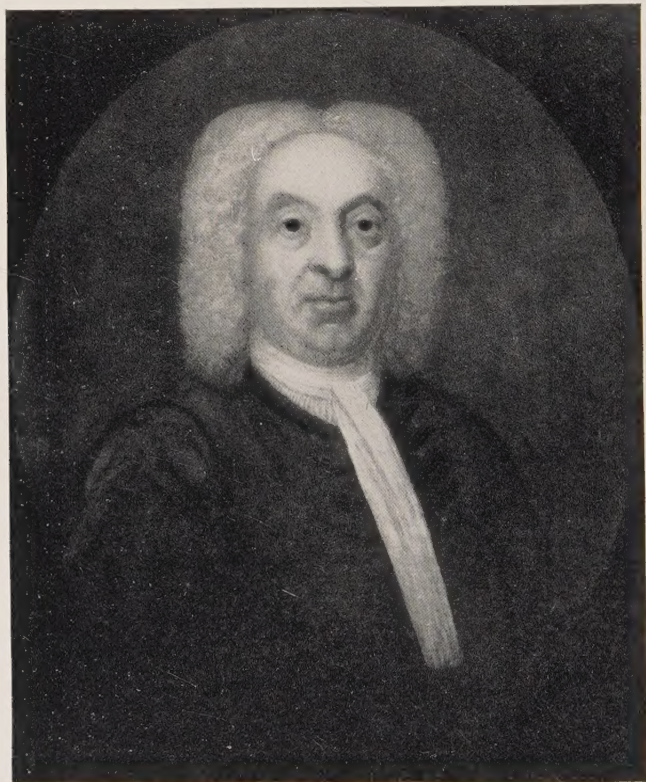
A NEW ENGLAND small boy, one of several children, was accused of eating all the doughnuts from the stone jar which stood on the shelf over the cellar stairs. His explanation was unhesitating. "I only took," said he, "just my proportional share." Mr. Thomas Benedict Clarke de-

serves his large but proportional share of the works of American painters in the first three centuries, because of his painstaking search during many years in collecting them, and he has indeed a completely rounded group including many of the preeminent gems.

For the first time this collection, "Portraits by Early American Artists of the Seventeenth, Eighteenth and Nineteenth Centuries," is shown in its entirety, and for the first time opened to the public, previous showings having been only selections and having been held by invitation, as at the

ica and some American artists who painted abroad.

The seventeenth century painters are five, two of the Duyckinck family, Evert the first, and Gerret; Henri Couturier; William Read; and Jacobus Gerritsen Strycker, or Strijker. These were all born in Europe



*Courtesy of the Pennsylvania Museum*

JOHN SMIBERT

PETER PELHAM

Century and Union League Clubs in New York. This exhibition forms a prominent feature of the opening of the new Pennsylvania Museum in Philadelphia, which says of it that "it displays with unique completeness the history of American painting from its very beginnings until deep in the nineteenth century. Scarcely an artist of any merit from this period but is represented by one, or even by many, fine and characteristic canvases." The subjects presented number 164, by 77 artists, including both American and foreign born painters working in Amer-

except Gerret Duyckinck. The Duyckincks represent the Dutch tradition in art, and are the most important family of artists in early America, makers of stained glass as well as portrait painters.

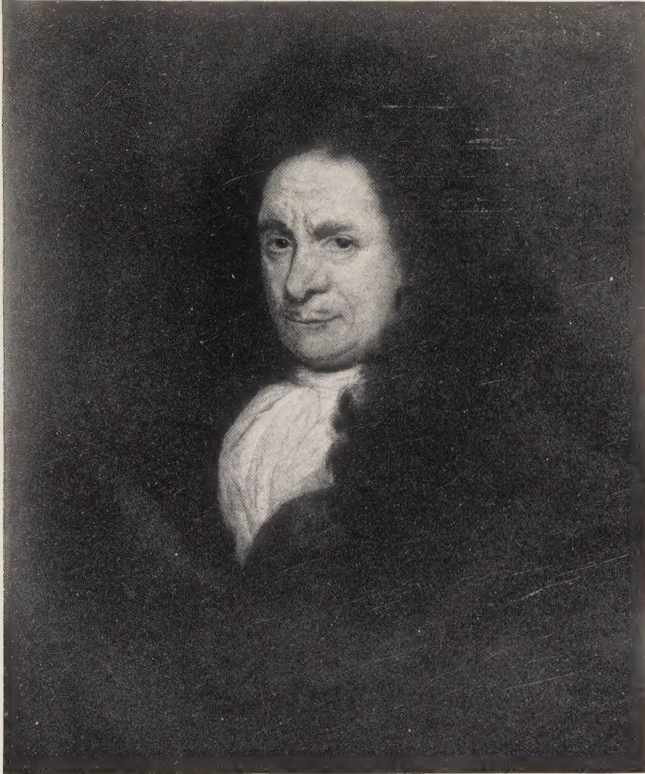
The earliest Duyckinck portrait in the collection is that of Stephanus van Cortlandt, first native mayor of New York City and first lord of the Manor of Cortlandt, painted in 1693 by Evert the elder. Still earlier, in 1674, Oloff Stevense van Cortlandt, founder of the family, was painted by Couturier, as was his son-in-law Frederick Philipse, owner



of Philipse Manor in Yonkers, which now has a collection of early portraits also assembled by Mr. Clarke. The former portrait has a fine swing about the red robe below the flowing hair, and a face with sharply delineated character.

The earliest painting in the collection,

minute that he wanted her for himself, and married her forthwith, omitting the required publication of bans, and performing the ceremony for himself. For these two offenses he was to be tried, but he refused to leave the bench and the case fell through. His heirs fought over his estate for 115 years.



*Courtesy of the Pennsylvania Museum*

OLOFF STEVENSE VAN CORTLANDT

HENRI COUTURIER

listed as the earliest known portrait painted in this country, is that of Richard Bellingham, painted in his black and red gown in the year when he was chosen governor of Massachusetts, 1641, by William Read, who lived from 1607 to 1679, came from England to Massachusetts in 1635, and attained important office at the age of twenty-nine.

Bellingham was a lively character. When a magistrate and fifty years old he had a friend living in his house who was engaged to be married to a girl of twenty, Penelope Pelham. Bellingham decided at the last

Two early native American painters are brought to life by this exhibition. James Claypoole and Henry Benbridge. No painting by Claypoole has hitherto been known, but this portrait painted in 1746 of Margaret Hamilton Allen, a far from striking beauty cultivating the horn-of-plenty figure popular at the time, should be carefully studied as it is not impossible that some of the earliest Pennsylvania portraits unidentified or attributed to the Peales or others are by Claypoole. Born in 1720, Claypoole became a general artist and portrait painter, and to



*Courtesy of the Pennsylvania Museum*

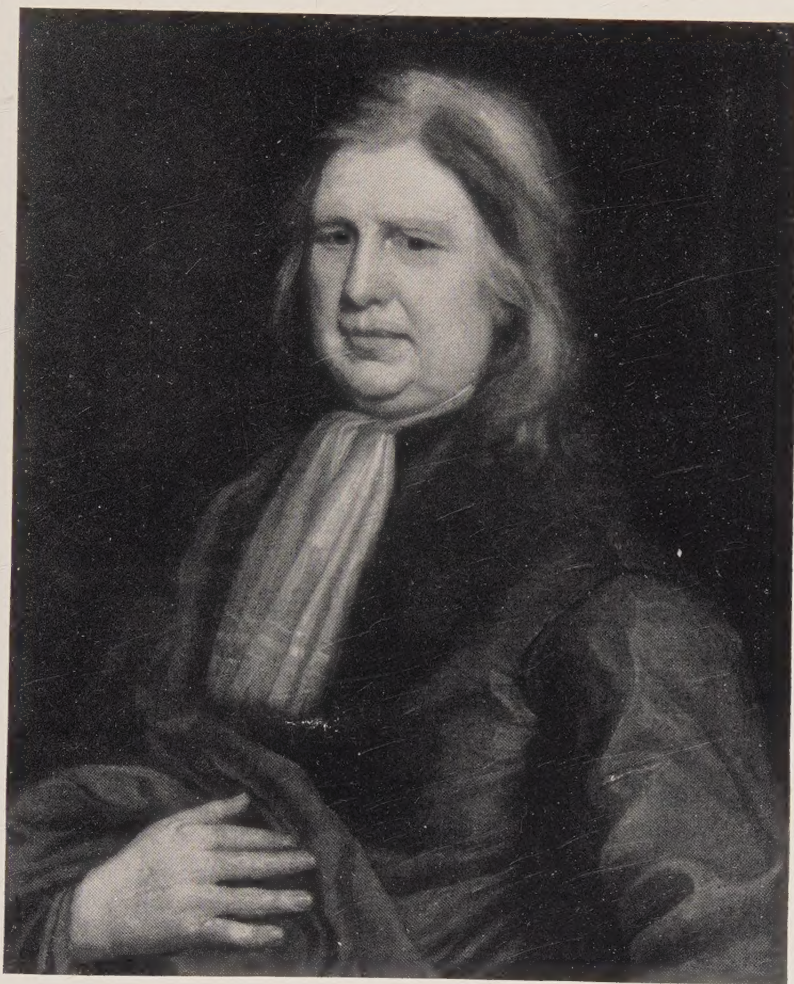
RUTH CUNNINGHAM

BY

ROBERT FEKE

THOMAS B. CLARKE COLLECTION OF EARLY AMERICAN PORTRAITS





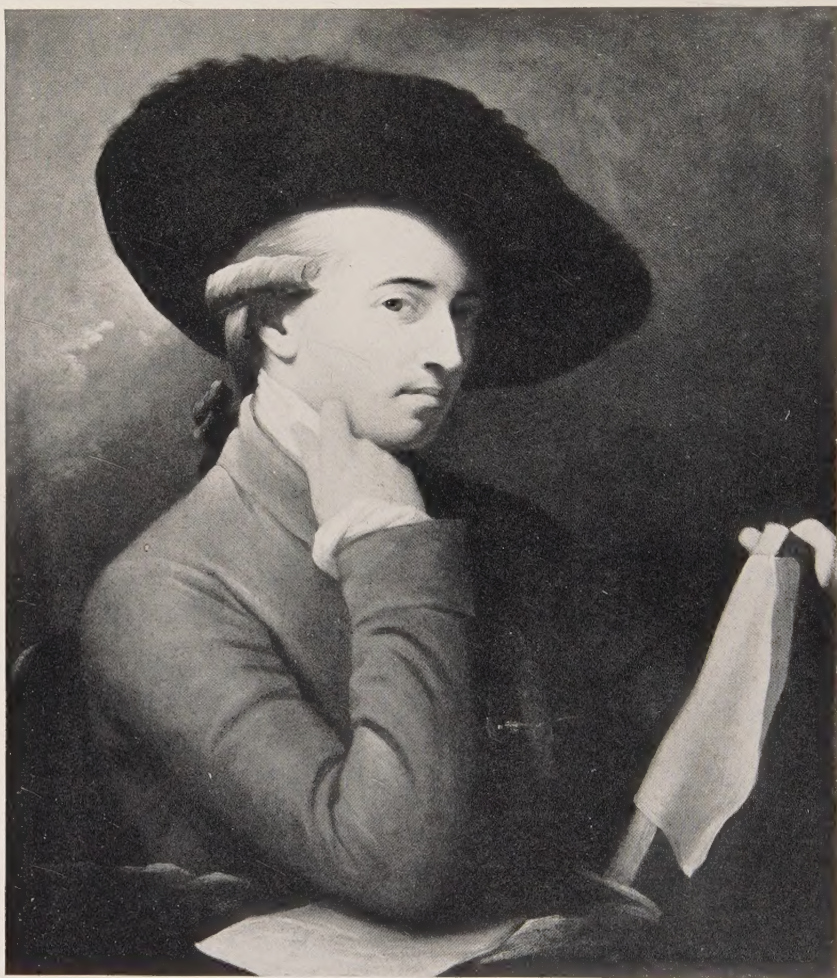
*Courtesy of the Pennsylvania Museum*

STEPHEN DE LANCEY

BY

JOHN SMIBERT

THOMAS B. CLARKE COLLECTION OF EARLY AMERICAN PORTRAITS



*Courtesy of the Pennsylvania Museum*

## SELF-PORTRAIT

BY

BENJAMIN WEST

THOMAS B. CLARKE COLLECTION OF EARLY AMERICAN PORTRAITS





*Courtesy of the Pennsylvania Museum*

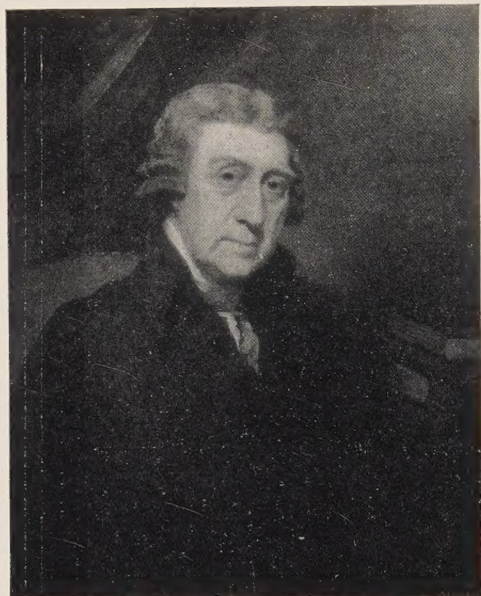
MRS. RICHARD YATES

BY

GILBERT STUART

THOMAS B. CLARKE COLLECTION OF EARLY AMERICAN PORTRAITS





*Courtesy of the Pennsylvania Museum*

THOMAS DAWSON

MATHER BROWN

him was apprenticed his nephew Matthew Pratt. Charles Willson Peale was familiar with his paintings and visited his house, and James Peale married his daughter. He gave up painting, and was High Sheriff of Philadelphia during the Revolutionary War.

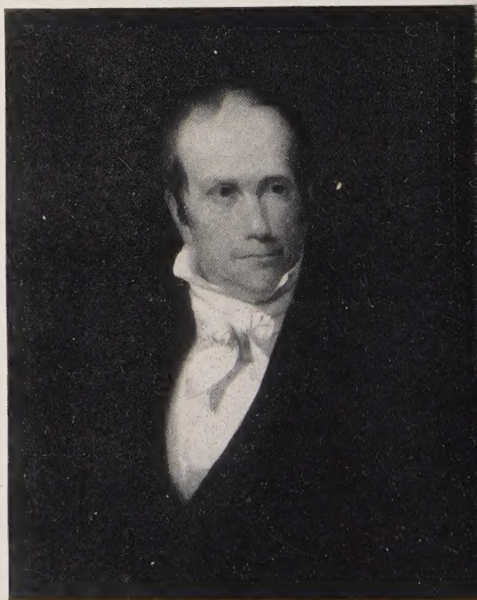
Henry Benbridge was also born in Philadelphia, in 1744, and died in 1812. He studied in Italy at an early age, when very few American artists had gone there. Few of his portraits are identified, so that the two in this collection are noteworthy. They are of James de Lancey, son of the subject of Duyckinck spoken of, and his uncle Oliver de Lancey, general in the French and Indian War. This last is the artist's only known signed and dated work. Benbridge, with the Peales, is another of the painters of some of the "Copley" portraits found in the south.

The two earliest known native American painters, born in 1704 and 1705 respectively, are here, Nathaniel Emmons and Robert Feke. Emmons is another rescue, as only three or four of his portraits are known besides this one of Jonathan Belcher, governor of Massachusetts, New Hampshire and New Jersey. Feke, however, is long known and securely established, his best work ranking

very high in early American art. He is represented in this collection by two portraits, and especially well by that of Ruth Cunningham, wife of the patriot, James Otis of Boston.

The fourteen most important native American painters are John Singleton Copley, Gilbert Stuart, Benjamin West, Charles Willson Peale and his brother James, Robert Feke, Joseph Badger, Matthew Pratt, Joseph Wright, Ralph Earl, John Trumbull, Mather Brown, Robert Fulton and Edward Greene Malbone. All are represented in this collection except the two Josephs, the very early Boston painter Joseph Badger, and Joseph Wright of Philadelphia and New York. No large number of works by the latter two painters exist, but they are fairly well represented in both private and public collections.

Badger painted the Bowdoin and other important figures in New England, and was believed by the late Lawrence Park to have been Copley's teacher. Joseph Wright (not to be confused with an English contemporary Joseph Wright of Derby) painted John Jay, Franklin and others and the most interesting portrait of Washington because it not only



*Courtesy of the Pennsylvania Museum*

HENRY CLAY

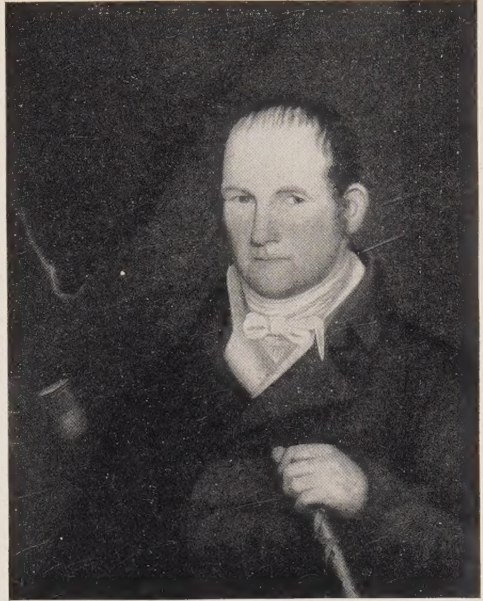
JOHN J. AUDUBON



is an accurate likeness but the only one showing his strength and vigor when in active command as General.

As portraits of Washington do not, to the surprise of many, form more than a fraction of a percent of the early American art output, it is fitting that this collection of 164 paintings should number only four of Washington. Three were painted from life. The Washington Family is of historical interest but a poor likeness; in this it shares with the majority of the many portraits of Washington. Though they date back 150 years, long before photography, the matter has been studied by so many experts that we can state definitely that Joseph Wright's profile portrait, Stuart's Vaughan portrait and Houdon's sculptured bust are the three most exact representations.

In this collection are two Washington portraits by Rembrandt Peale, son of Charles Willson Peale, one a copy of the portrait by Robert Edge Pine, the other an original which Rembrandt Peale painted at the age of seventeen in 1795, and of which, plain and combined with other Washington portraits in a synthetic presentment, he made and sold replicas all his long life. He was a good



*Courtesy of the Pennsylvania Museum*

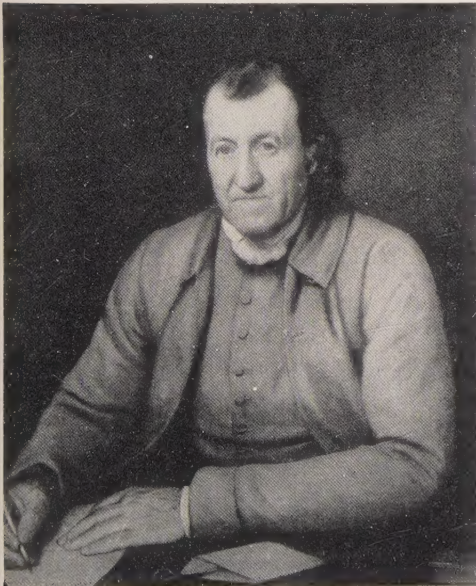
SAMUEL S. SMITH

RALPH EARL

journeyman artist, but his chief distinction for many years was that he remained the only living man who had painted Washington in person.

These three pictures would be remarkable if not dwarfed by what is unquestionably the finest portrait of Washington in existence—the Vaughan portrait by Gilbert Stuart. As a likeness it is accurate; as a study of character it is the most truly revealing testimony on canvas of Washington's inalienable uprightness and indomitable strength—old and worn in body though he then was. As a sure and unconscious work of art it is superb. This is the first portrait of Washington which Stuart painted.

Although Stuart had come back to America largely to paint Washington, he was three years getting to the point of doing so. Impressive is a mild word to describe Washington's presence, as it affected very many of his contemporaries. To Stuart the sheer force of the silent man was overpowering. His ready anecdotes froze in his throat, and he abandoned his hitherto invariably successful procedure to put his sitter at his ease. Under this stress, however, only his emotional balance went down to defeat; his eye



*Courtesy of the Pennsylvania Museum*

TIMOTHY MATLACK CHARLES WILLSON PEALE





*Courtesy of the Pennsylvania Museum*

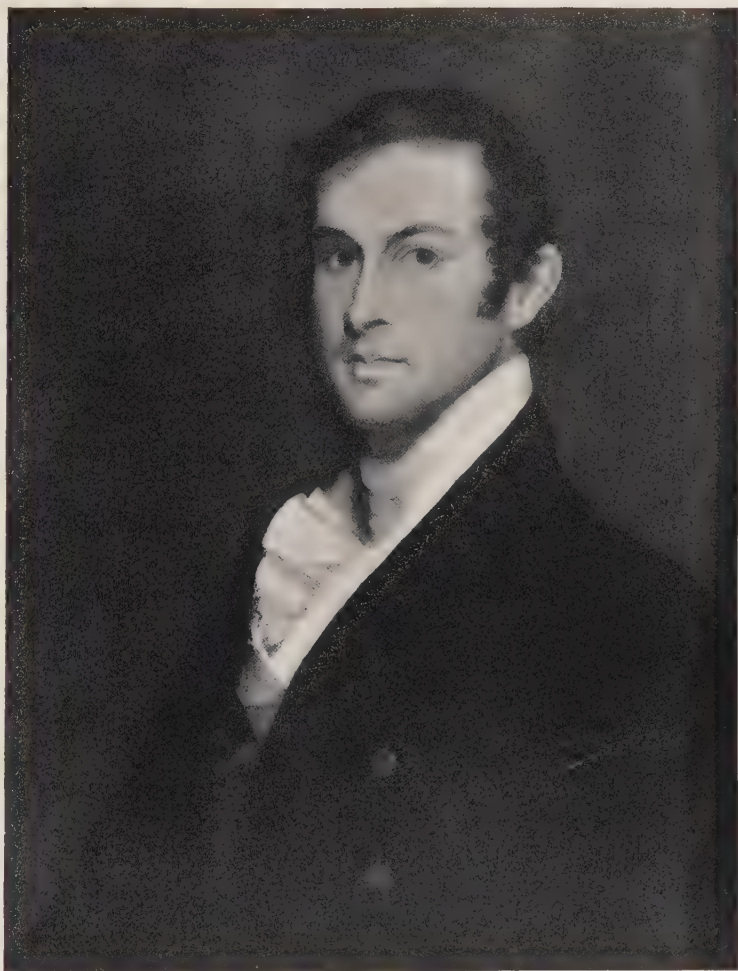
MARGARET M. LIVINGSTON

BY

EDWARD G. MALBONE

THOMAS B. CLARKE COLLECTION OF EARLY AMERICAN PORTRAITS





*Courtesy of the Pennsylvania Museum*

AUGUSTUS F. HAWKINS

BY

MATTHEW J. JOUETT

THOMAS B. CLARKE COLLECTION OF EARLY AMERICAN PORTRAITS

and hand and creative spirit were still able to function, and he went to work, with the magnificent result described.

What we all know as Stuart's portrait of Washington was done later—the unfinished Athenaeum bust portrait in Boston—with the purpose of producing a more pleasing popular representation. Of interest is the Pennsylvania Academy's full length standing portrait for ceremonial purposes which places a similar head on an inadequate body posed by someone other than Washington. Those are the other two Washington portraits which Stuart painted from life. Of all three and combinations of them he made over a hundred replicas.

The collection adds a valuable human light on Gilbert Stuart by means of the small painting of Stuart and his family in his studio or painting-room as it was then called, by Washington Allston. Allston died in 1843 amid volumes of extravagant praise by critics, who considered him easily the greatest artist America had yet produced. Little has been heard of him since. This scene shows Stuart with reddish-brown hair, an irregular profile, and wearing glasses.

Mr. Clarke has rightly given 29 out of the 164 places to paintings by Stuart, undoubtedly the greatest master of portraiture we have had. It is perhaps the largest Stuart collection anywhere, and certainly the best one privately owned. The portraits include Stuart's uncle and benefactor, Joseph Anthony; Joseph Coolidge; Mrs. Andrew Dexter, daughter of Mrs. Perez Morton who was the subject of Stuart's most beautiful female portrait; Mrs. William Robinson, a relative of Martha Washington; and "Counsellor" John Dunn, a painting well able to rank with some of the eminently fine portraits of all time. There are nine portraits painted in England and Ireland, where some of Stuart's best work was done. Among these are Dr. William Hartigan, a portrait long owned by Charles Loring Elliott as his chief inspiration; a portrait of his wife, whose piercing yet cloudy gray eyes are marvellously painted; and a portrait of Sir Joshua Reynolds.

Besides Stuart, the other two figures of preeminent worth in early American art are Copley and Malbone. There are four Copleys in this collection, including one beautiful portrait of a woman showing Copley's inimitable skill in painting silks and his true por-

trayal of the aristocratic New England type. Malbone is of course known as one of the world's greatest miniature painters, and is represented here by a veritable find—one of his few and rare oil portraits, that of Margaret Maria Livingston, daughter of the famous Chancellor, a very beautiful girl. The portrait is only 12¾ inches high by 9½ wide. Early American art could abandon all its values of historical, educational and sentimental interest and advance the work of Malbone alone as its sufficient claim to importance in the first rank in serious art.

Gustavus Hesselius is the only one omitted of the important foreign born early painters in America, and his son John, born in Maryland, is represented. Among those included are Wollaston, Blackburn, Smibert, Theus, Bridges and Pine. Smibert, at first a Scotch house-painter but a born-artist, is author of four portraits in the collection, the best a magnificent painting of Stephen de Lancey whose house, now called Fraunces Tavern, is the oldest in New York. There is also a portrait of Smibert by Peter Pelham, Copley's stepfather, a work by whom is a rare discovery. There are three portraits by Theus, who came from Switzerland to this country in 1739, including one of General de Kalb; and four by Wollaston, who had an easily recognizable trick of drawing, making the axis of each eye slant upward from the nose. It is remarkable to what a degree some fixed habit of this sort stamps the entire output of many a painter.

There is not space left to review the later period covered by this collection, down to Frank Duveneck, who died in 1909. The chief link between the fourteen principal early native American painters and their successors is Matthew Harris Jouett, Stuart's favorite pupil and the only one of genius. Stuart always called him "Kentucky" after the region where Jouett spent most of his life. His work has attained wide recognition, and is represented in the Metropolitan Museum and other collections and in this group by a portrait of Augustus Fielding Hawkins, a bank president of Lexington, Ky.

Without the efforts of Mr. Clarke and the work of the late Charles Henry Hart and other critics whom he encouraged, not only would this valuable collection never have been assembled but many of these paintings would have remained unidentified as to both





*Courtesy of the Pennsylvania Museum*

HENRY LAURENS

JOHN SINGLETON COPLEY

subject and artist, and because to most human beings such unidentified objects have less value many of them would eventually have been lost and destroyed. The collection is a great achievement for which Mr. Clarke merits the highest praise.

A catalogue of this notable collection has been prepared by the owner, Mr. Clarke, giving valuable historical notes and biographical material, much of which is not available elsewhere. This is in itself a brief history of American painting.



BRICE HOUSE

ANNAPOLIS, MARYLAND

## COLONIAL ANNAPOLIS

BY JAMES BORDLEY, Jr.

SINCE no art can be fully appreciated except when seen in relation to the environment from which it was created, the present effort of Art Museums and Associations to establish touch with past times by recreating original environments is significant. This movement, which had its inception some time ago, possibly in the Swiss Room in the Metropolitan Museum, New York, and in the period rooms of the Walters Gallery, Baltimore, but most certainly in the American Wing of the Metropolitan Museum and of late in the acquisition by the city of Philadelphia of certain historic homes as adjuncts of its new museum, has been given further impetus by the Colonial Day Celebration held on May 15 in Annapolis, Md., under the auspices of St. John's College. At that time eight Colonial Mansions dating from pre-Revolutionary days were not only opened to the public but refurnished and re-peopled for the occasion. The whole city, in fact, took part in the

celebration, and the streets and gardens were filled with children and adults in colonial dress. Thus for twenty-four hours these fine old houses returned to the days of their youth when Annapolis was known as the Paris or the Athens of America.

Four of these pre-Revolutionary dwellings will, if St. John's College is successful in its present effort, be restored and preserved for all time. One of these, the Hammond-Harwood House, has been converted into St. John's College Museum. The Hammond-Harwood House, said by architects to be one of the finest examples of Georgian architecture in this country, was built between 1770 and 1774 by Matthias Hammond, a wealthy young lawyer and one of the patriot leaders in Annapolis. As the owner of fifty-four tobacco plantations he could afford to build for himself and his bride the finest home that wealth and taste could secure. The perfection of detail shows that he spared neither effort nor expense in the erection of





*Courtesy St. John's College*

DINING-ROOM WINDOW  
HAMMOND-HARWOOD HOUSE  
ANNAPOLIS, MARYLAND



*Courtesy St. John's College*

FRONT DOORWAY  
HAMMOND-HARWOOD HOUSE  
ANNAPOLIS, MARYLAND





FRONT VIEW, HAMMOND-HARWOOD HOUSE

ANNAPOLIS, MARYLAND

the house. It is indeed a message to our age of the high level of culture that accompanied wealth in that day—evidence of the owner's great interest in his beautiful home. In fact, so absorbed did he become in it that, according to tradition, he was jilted by his fiancée and remained a bachelor all his life.

Before undertaking the work of restoration, St. John's Committee on Colonial Development made a careful study of Georgian houses both in this country and in England. Architects were consulted and the services of a builder secured who brought intelligent and enthusiastic cooperation to the project.

The Hammond-Harwood House is a two-story structure of dull salmon-colored brick. Its two lateral wings were evidently not part of the original plans, judging from the thickness of the main foundation walls and the bulkheads in the passages to the wings. According to tradition the neighbor across the street objected to having his view of the harbor obstructed, and so agreed to pay the additional expense of substituting wings for the third story.

In the restoration of the house the only changes necessary in the exterior were in

the roof and the front porch. In order to meet modern regulations a fire protective roof covering, simulating old shingles, had to be found. Peach bottom slate from the Peach Bottom Quarries in Pennsylvania was used, and a nineteenth century wooden porch had to be replaced by something more befitting a Georgian house. The foundations of the original stone steps were uncovered. The committee decided then to secure from the old Alexandria quarries, recently reopened, the same Virginia sandstone that forms the coping on the porches at Mount Vernon and Monticello. Now a short flight of stone steps with a graceful iron handrail leads up to the front door.

A plain facade sets off the unusually beautiful doorway. Tall ionic columns support an entablature with a plain architrave, a triangular pediment and a pulvinated frieze of ribboned laurel. An egg and dart moulding runs around the entire edge of the doorway. The keystone of the arch over the fan window is ornamented with acanthus design, and in the spandrels are festoons of roses exquisitely carved.

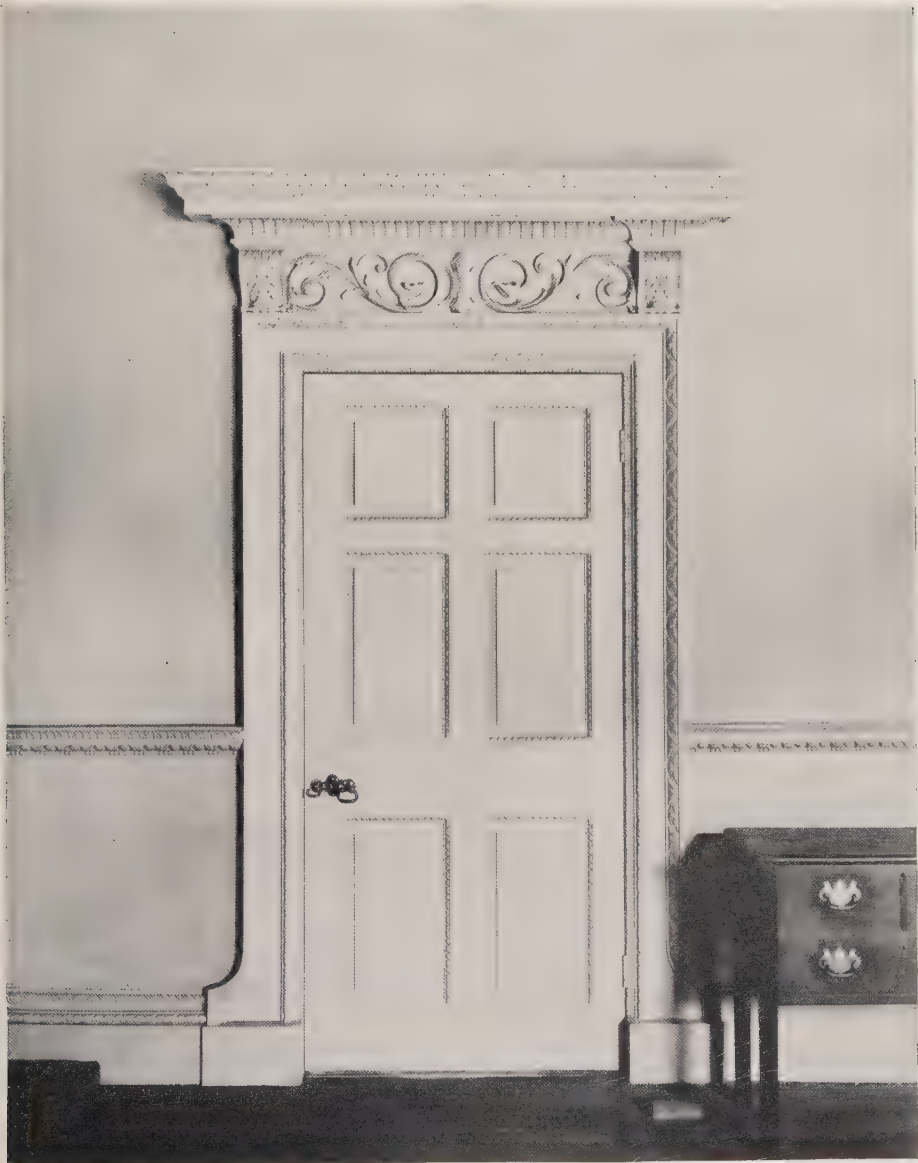
Except in the dining room and the ball-



*Courtesy St. John's College*

DRAWING-ROOM DOOR  
BRICE HOUSE  
ANNAPOLIS, MARYLAND





*Courtesy St. John's College*

DINING-ROOM DOOR  
HAMMOND-HARWOOD HOUSE  
ANNAPOLIS, MARYLAND

room the interior of the house shows but little elaboration of ornament. The entrance hall is severely plain, except for its cornice. Of the five doors leading from it, the one at the rear is of most interest. It opens into the spacious dining room. Here and in the ballroom over it, some craftsman with rare skill was given a free hand. Who he was is not known. Possibly an indentured servant of Matthias Hammond, or, more likely, one of the cabinet-makers of that day. At any rate, in these rooms, planned for formal occasions, he wrought a decoration as fine as anything that has come down to us from those times.

All the mouldings of doors and shutters, baseboard, chair rail and chimney piece are decorated with gadrooning, egg and dart, bead and reel, Greek fret, acanthus, lesbian leaf and rosette designs. The cornice is heavy with enriched modillions and rosettes, and with dentils, egg and dart and small foliage mouldings. Each of the three doors and each of the three windows has an elaborate architrave, frieze and cornice supported by reversed consoles with acanthus design. The treatment of the windows is exactly like that of the doors. The friezes are ornamented with grotesque bird heads ending in leafy scrolls. The chimney piece has an architrave with "ears." On the mantel frieze is a design like that on the door and window friezes but with the addition of a classical urn in the center between the grotesque heads. The overmantel is topped by a broken scroll pediment, and the frame is decorated with loose acanthus scrolls.

On the wainscot and baseboard mouldings are stout rope, egg and dart and bead and reel designs. The interior window shutters show an original and beautiful treatment, with recessed octagonal panels alternating plain and ornamented with exquisitely carved rosettes of leaves.

The wealth and good taste that made the social life of Annapolis famous is as truly expressed in the beauty of this room as it was in the sedan chairs, the costumes or the portraits of the age in which the house was built.

Going upstairs to the ballroom of the Hammond-Harwood House, the visitor pauses in admiration before the window over the stair landing. Built exactly according to one of Palladio's original drawings, with

its graceful proportions and arched top, it is moulded entirely of French plaster, except for the sill.

At the time the Hammond-Harwood House was built the Classical Revival was beginning to make itself felt in this country. The ballroom of this house shows that influence, for in the decoration there is great restraint. The cornice is light and elegant with dentils, and the frieze below it shows the influence of Robert Adam. Greek urns with classical draping alternate with heavy fluting, every other shaft of the fluting beaded. On the mantel frieze are carved realistic roses like those on the spandrels of the front doorway, but here the garlands are caught up with ribbon bowknots. The mouldings are of husk and rope. In the blocks at the ends of the mantel oval medallions are carved.

The mantel in the withdrawing room was found in pieces in the attic and was restored to its original position. In the attic also were found many old window cornices, indicating what were probably the colors of the walls, and in the kitchen the marks of the old brick oven were still in the floor. Measurements showed that the original must have been exactly like the oven with squirrel-tail flue still in the Ridout house, so the builder reconstructed the Hammond-Harwood oven from that. Some of the original brass latches were still on the doors. A search through antique shops, junk shops and the wreckage of old houses brought to light others exactly like the original.

The Hammond-Harwood House is an American product. Other rich men of the day used designs of Sir Christopher Wren, Inigo Jones, or Robert Chambers, but Matthias Hammond secured an American architect, Matthew Buckland of Philadelphia. The materials that went into the house came from Hammond's own plantations. The house stands today a perfect expression of the high level of taste prevalent in Annapolis in the years when it was called by de Tocqueville "the only finished city in America."

The Hammond-Harwood House is now completely furnished with fine examples of early American cabinet work. The committee in charge has been especially fortunate in securing, from Francis P. Garvan of New York and from Mrs. Miles White, Jr., of





*Courtesy St. John's College*

DRAWING-ROOM MANTEL AND CHIMNEY PIECE. BRICE HOUSE, ANNAPOLIS, MARYLAND

Baltimore, some of the furniture that was placed in the house by its owner.

Of the three other colonial homes recently taken over by St. John's College, the Brice House, the Peggy Stewart and the Pinkney Houses, the Brice House is the most important. It was begun in 1740 by Thomas Jennings, clerk of the court, and was given

to his daughter Juliana on her marriage to Col. James Brice. Washington often stayed there on his visits to Annapolis, for this house was well known for its social gatherings.

Built of brick, the exterior, like that of the Hammond-Harwood House is severely plain. Its proportions, however, give dignity



*Courtesy St. John's College*

DINING-ROOM MANTEL AND CHIMNEY PIECE, HAMMOND-HARWOOD HOUSE  
ANNAPOLIS, MARYLAND

to its size and its two huge chimneys dominate the vicinity.

The decoration in the interior shows that the house belongs to an earlier period, for much of the design is rococo. In the entrance hall the stairway of San Domingo mahogany has a beautifully moulded handrail. The end of each tread is ornamented with a

finely carved rococo scroll under which runs a continuous Greek fret.

In the "great" room and dining room are said to be the finest examples of plaster panelling in this country. On the "great" room walls are large raised panels, while those in the dining room vary in size.

The cornices, too, in the Brice House are





REAR VIEW, HAMMOND-HARWOOD HOUSE

ANNAPOLIS, MARYLAND

of plaster. In the "great" room there is a very elaborate cornice. Modillions with acanthus ornament alternate with rosettes. Above and below these are enriched mouldings with dentils and a pulvinated frieze of oak leaves and acorns, and heavy plain mouldings below that.

The chimney piece, of wood, has an "eared" architrave, and a high frieze with a shell in the central block and small cartouches and scrolls on each side. Reversed consoles carved with a foliage design support the mantel shelf. The mouldings of the overmantel are carved, and there are rosettes in the corners. Two very ornate lateral consoles, with foliage and rock work in rococo style, flank the bases of the architrave.

A door with a triangular pediment ornamented with dentils leads from this room into the "parlor." There, in the lateral consoles of the chimney piece, is the finest carving in the house, done in bold and vigorous manner. The design, rococo, is from Swan's "British Architect," 1745, and is like that in the consoles of the dining-room

chimney piece at Mount Vernon. The consoles of the drawing room chimney piece at the Brice House, also from the same book, are like those of the "mahogany room" chimneypiece in the Lee House at Marblehead.

In the dining room the cornice is less heavy than that in the drawing room, and the frieze is flat, ornamented with floral scrolls. The lateral consoles of the chimney piece are less fantastic than those in the other two rooms. The shelves of a charming recessed china closet each have a different profile and are edged with paper lace carved in wood.

These rooms in the Brice House will be used henceforth for the social gatherings of St. John's College, while the upper floor and wings will serve as living quarters for members of the faculty. The Peggy Stewart and Pinkney Houses will also be converted into faculty and student residences.

A non-sectarian, liberal arts college, St. John's aims to link the best of the past with the best of the present. The direct successor of King William's School, established in 1696, it became St. John's College after the Revo-

lutionary War, when patriots would no longer send their sons to Oxford or Cambridge. Four signers of the Declaration of Independence were among its promoters. The author of the "Star Spangled Banner" was one of its graduates. Its history then leads it to appreciate buildings that were fitting homes for prominent patriots.

This little college in Annapolis has gone

further than any other institution in presenting a complete picture of the way people lived in colonial days, and in the preservation, refurnishing and restoration of such a supreme example of early American architecture as the Hammond-Harwood House, is making a notable contribution to the cultural life not only of its students but of all who visit this Colonial Museum in Annapolis.

## THE NEED FOR MORE ART IN INDUSTRY<sup>1</sup>

BY SIR LAWRENCE WEAVER, K.B.E.

President of the Design and Industries Association of Great Britain

**I** COME before the American Federation of Arts as representing an English organization which for about the last ten years has preached to the British manufacturer the need for closer association with the artist. I am not myself an artist but a business man, and the points I shall try to make are economic rather than aesthetic.

As, moreover, my trade is that of an advertising agent, I claim to speak with some knowledge of the results of better art in manufacturing and salesmanship, and I think it is generally agreed that advertising men in all countries, and particularly in America, have been pioneers in this field of opportunity.

Let me first pay a tribute to Mr. Earnest Elmo Calkins, one of my own trade, who, in a forceful article printed in the *Atlantic Monthly*, has stated with admirable clarity the case for beauty as an essential element in business.

I suppose that if any of us went out into the street and stopped passers-by and asked, "Do you like beauty?" we should get prompt and affirmative replies. If everybody does love beauty, why is it that we get so little of it in the things which we can ourselves control? (I am, of course, excluding from consideration the beauties of Nature, which we do so much to defile and destroy). Beauty is the only thing I know which is said to be exceedingly popular and is, nevertheless, so very scarce. Accepting, as we must, that art is the means by which beauty is expressed for us, we must make up our minds about

what we mean by art in relation to industry and what we expect from it. We can ignore for the moment those supreme products of the fine arts which reveal to us the richest imaginations of the spirit of man, and regard only those objects which have some practical purpose.

We shall at least be safe in accepting, as a good working rule for such a category, a combination of two definitions—by Mr. Clive Bell that "art is significant form," and by Robert Louis Stevenson that "the motive and end of any art whatever is to make a pattern." From these two we can make a working hypothesis as to what we look for in design.

Design in things of common use is the aspect of art which most affects the lives of the multitude. Art is too much thought of as something in a gilt frame on the drawing-room walls of comfortable persons. Art is not a coating that renders tolerable the outside of a thing of utility, but a quality inherent in the thing itself that gives the emphasis of pleasure to its fitness for its purpose.

I need not go into the history of those developments during the past hundred years and more, which have made so extremely rare the unforced beauty in common things that belonged to the old, fine craftsmanship. Industrialism, which gave the engineer supremacy in the business of making, destroyed traditional art. We cannot hope to re-found a tradition in the decorative arts any more than in the Mistress Art of Architecture.

<sup>1</sup> An address delivered at a dinner given under the auspices of the American Federation of Arts in the rooms of the Architectural League of New York in honor of Sir Lawrence Weaver.



I am persuaded that we must look to an ordered eclecticism and to individualistic expression. Some regard these methods as a poor exchange for tradition. That may be, but at present we have neither a tradition nor even an emergent excellence of individualism, and we are engulfed in a sea of ugliness.

The motto of the Design and Industries Association is "Fitness for Purpose"; that was the basis of beautiful things in traditional days and must be its basis today. There is no doubt that those brave spirits who have struggled in the wake of William Morris to uphold standards of fine craftsmanship have often made themselves subject to the charge so well expressed by my friend, Miss Minnie McLeish. She said in a neat phrase, "I have it against craftsmen that they waste fine workmanship on discarded purposes." The craftsmen can well give lovely forms to objects of common use and glorify the work of men's hands thereby, but the vast mass of the people must rely on getting beauty by means of the machine. Mass production has come to stay. We must not only accept its limitations, but exploit, in the very interests of beauty, its vast possibilities.

In order to achieve this, the artist must be put in double harness with the manufacturer. They must survey the situation with their arms round each other's necks. They must be partners in a common aim. At present the industrial designer is commonly a hack, employed in a back office at an inadequate wage, to devise means for applying futile historical ornament to things which would be better without.

The manufacturer commonly does not realize that beauty should be, and can be, inherent in the very form of the thing he makes and not something applied to it as a finishing coat, and that the artist is the person to get it there.

I lately met a friend who, in the ordinary affairs of life, is highly intelligent. He referred to a poster then appearing on the London hoardings, the work of a famous Royal Academician. He was amazed that so serious an artist should "prostitute his art" by giving it to the service of commerce. Unfortunately, there are a good many artists who think the same way. I believe it to be as massive a piece of snobbishness as

can be found anywhere. We want for the production of common things the very greatest artists, not the second-rate. It is a happy augury that, in France and Germany and Scandinavia and Europe generally, artists of notable capacity, and especially architects, are turning their attention to the service of industry. That was seen well enough in the Exhibition of Decorative Arts of Paris in 1925.

In Sweden there is an organization devoted to this thing called the Svenska Slöjdföreningen, whose main business it is to put intelligent manufacturers in touch with fine artists. The results of its work are seen in such undertakings as the Orrefors Glass Works in the Gustavsberg Pottery. The same effort is seen in Denmark in the Jensen Silverware. These businesses have been recreated economically by the infusion of beauty into their products. So far as Germany is concerned, one has only to go to the Leipzig Fair every spring. There may be seen at the fair a very large range of furniture, fabrics, pottery, glass, metal work, printing, etc., all of which show the impress of significant art and the employment of first rate minds.

When I visited Leipzig and saw all this stuff, I wondered whether perhaps the manufacturers were highbrows and enthusiasts, so overcome by their personal need for beauty that they were content to make lovely things regardless of whether they sold them or not. But when I went on to Berlin and visited Wertheim's great department store, and saw acres of floor space covered with objects of modern design—fresh, sincere and attractive—I had no doubt that I was in touch with a real movement. People who run department stores are not visionaries. They may be good husbands and fathers, but they are inclined to be hard-faced men. Every separate department has to make sales commensurate with the amount of space occupied by the goods, and to return to the common fund proper amounts to cover overhead and profit.

Any buyer who was misled by aesthetic fancies would disappear down a trap door with great rapidity, and another would take his office. Beauty pays in Germany or it would not be there.

The same considerations obviously apply to the great department stores of Paris. I

imagine the directors of *Le Printemps* to be realists, much more interested in their shareholders than in artistic emotions. They would not make the lovely pottery which, under the name of *Primavera*, has gone round the world, unless *Primavera* paid. Incidentally they must sell a lot of it, or it would not be so cheap. When you come to think of it, the conjunction of beauty and cheapness is rather an astonishing thing.

Let us remember that this wave of attention to beauty, which has swept across Europe from the Mediterranean to the Baltic, is not a mild devotion to the reproduction of traditional things but a movement of the artistic spirit, demanding that the new world in which we live shall have its own expression. The Europe of 1928 is no longer amused at surrounding itself with furniture that pretends a false relationship with 1828 and 1728 and 1628.

Invention must proceed on a basis of tradition, and the best of European work shows a synthesis of the two, but it is informed with a spirit of adventure. It has a profound recognition that new materials and new processes (and very large varieties of both) not only make possible, but demand, new forms, new patterns and new associations of color.

The task for the artist which he finds most difficult to encompass is to recognize the technique of mass production and to accept its discipline. He needs patience in order to master novel techniques, and the manufacturer needs patience, for he must give the artist time to turn round. The distributor must educate himself, or drive his buyers to educate themselves, in order to appreciate what the public ought to have—what the public will be only too delighted to have, if it gets the chance. The ordinary consumer is nothing like so conventional, nothing like so impervious to new ideas of beauty, as the manufacturer and distributor are so prone to believe.

My last argument is a business argument and a serious one.

The prosperity of the world depends upon steady and increasing consumption. We are now getting to the point where people are fairly well supplied with the physical amenities of life. At least that seems to be true of America, though it is very far from true of the poorer populations of Europe.

What are you going to do when everybody has a reasonable quota of household gear of a useful kind—enough to fill the homes in which they live? It will not be enough to wait for these things to wear out. You must create in the minds of the consumer a dissatisfaction with the things he has. You must educate him to the knowledge that what he has got may be useful enough but is not beautiful enough. When the consumer becomes aware of what beauty in common things can mean to him, he will be filled with a divine discontent, and the needful stimulus to production will follow.

There is no more obvious example of this emotion than the new Ford car. Mr. Henry Ford is a convert to the gospel of Design in Industry; he had to be. As I understand the nature of the new Ford car, it involves no astonishing development in engineering; it is even a more ordinary sort of car than the old Ford. The point about it is that it is a seemly thing, whereas the old Ford was unseemly.

I have stressed the economic argument because I believe it to be a true argument, and it is likely to be more effective than any argument which relies upon aesthetic emotions. But deep down in our hearts I am sure we all feel that beauty in common things is something to be sought and fought for, as an aim in itself. We ought to have an anger against ugliness. Let me finish by expressing this in the words of W. B. Yeats:

The wrong of unshapely things is a wrong too great to be told;  
I hunger to build them anew, and sit on a green knoll apart,  
With the earth and the sky and the water remade like a casket of gold,  
For my dreams of your image that blossoms, a rose in the deeps of my heart.

This Magazine goes to press just prior to the opening of the Nineteenth Annual Convention of the American Federation of Arts, to be held at the Mayflower Hotel, Washington, D. C., May 16, 17 and 18. The opening address will be made by the President of the United States and is to be broadcasted. No change has been made in the program as previously published in the Magazine. There has been an uncommonly large registration and there is every prospect of a successful meeting. A full account thereof will be given in a subsequent issue.





NEW ENGLAND DOORWAY

(PAINTING)

ABBOTT GRAVES

## THE ALLIED ARTISTS

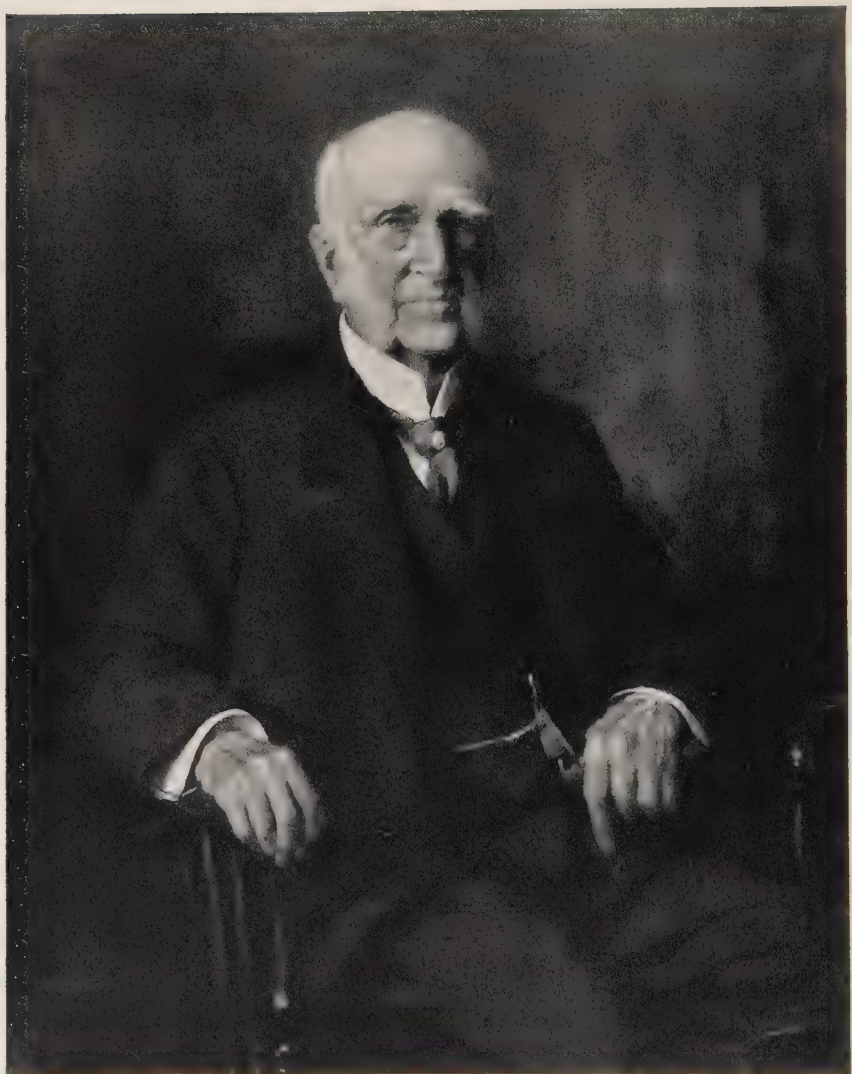
THE Allied Artists of America held their Fifteenth Annual Exhibition in the American Fine Arts Building, 215 West 57th Street, New York, from April 14 to May 6.

In the Vanderbilt Gallery the pictures were hung effectively in a single line and made excellent showing. The same rule of display was followed in the south gallery, but in the center gallery small paintings and etchings were exhibited in groups. These small works—quick sketches, in most instances direct from nature—constitute a unique and interesting feature of the Allied Artists exhibits. The spontaneity of these little pictures does not always find itself into larger canvases, and there is an intimacy and charm about them that is very great.

Among the more important works set forth was a portrait of the late Chauncey

Depew, by Orlando Rouland, President of the Allied Artists, completed shortly before Mr. Depew's death at the advanced age of ninety-two. Another striking portrait in this exhibition was that of Mr. Hugh Miller as "Jingle," in "Pickwick," by Alphaeus P. Cole. Mr. Whittemore showed a new and exceedingly interesting version of Miss Lorraine Jaillet, a charming little girl whom he has painted several times. Wayman Adams was represented by a striking portrait of Walter Ufer, his confrere; William Starkweather showed a painting entitled "The Artist in Our Era"; and William F. Kline presented, in characteristic manner, his conception of a Mayan Indian artist at work.

Among the landscapes of special note was Abbott Graves' charming "New England



THE HONORABLE CHAUNCEY M. DEPEW

BY

ORLANDO ROULAND

FIFTEENTH ANNUAL EXHIBITION  
ALLIED ARTISTS OF AMERICA





HUGH MILLER  
AS ALFRED JINGLE IN "PICKWICK"

BY  
ALPHAEUS P. COLE  
FIFTEENTH ANNUAL EXHIBITION  
ALLIED ARTISTS OF AMERICA



PORTRAIT OF MISS LORRAINE JAILLET

BY

WILLIAM J. WHITEMORE

FIFTEENTH ANNUAL EXHIBITION  
ALLIED ARTISTS OF AMERICA



Doorway," sun-bedabbled, with its flowery setting; Hobart Nichols' striking winter picture, "Sunny Brook"; and Charles C. Curran's Swiss landscape entitled "Sunlight on the Jungfrau."

There were figures, marines—rock and sea pictures by Leon Bonnat; an unusual conception, imaginative and at the same time illustrative, of "Icarus, the First Flyer," by Orlando Rouland, and a characteristic

painting, "Herdsmen of the Sea," by George Pearse Ennis.

Among those contributing little pictures were Robert Nisbet, Gordon Grant, Ernest D. Roth, Emil Fuchs, Gustav Wiegand, G. Glenn Newell, Franklin de Haven, Edward Dufner, Matilda Brown, Arthur E. Powell, Felicie Waldo Howell and others.

In addition to the paintings a number of interesting works in sculpture were shown.

## THE CULT OF THE UGLY

BY WILLIAM HOWE DOWNES

BEFORE chiding those artists who seem to devote themselves to the production of ugly works, it would be well to arrive at some clear agreement as to what is and what is not ugly. As to that, there is obviously room for a wide difference of opinion. For what's one man's poison is another's meat or drink. Besides the allowance that must be made for differences in personal taste, there are to be considered the changes in fashion wrought by time. So, on the whole, it is not so simple to define ugliness. The dictionary does not help us much, for it would be impossible to secure unanimity as to what is unpleasing, repulsive, offensive to the sight, or of disagreeable aspect.

Again, this quality may be mitigated or quite transformed in many cases by its location in relation to its background or environment. A statue of a satyr which would be out of place in the drawing room appears perfectly congruous in a grove. Japanese masks which reach the height of frightfulness and grotesqueness doubtless have their reason for being could one view them through Asiatic eyes. In a letter from Henri Regnault occurs this declaration of faith: "*Oui, la nature, le vrai, l'ému et l'émouvant, la vie ou la mort, mais la vraie mort sans mouvement, horrible ou sereine, voilà ce qu'il faut chercher.*"

This doctrine of the artist's freedom of choice as to subject is almost universally accepted. So long as the artist is sincere he is at liberty to deal with any theme he likes, let it be ever so unpleasing to the majority. It has always been so, and there is no reason for doubting it will continue to

be so. The artist, perhaps, is less the slave of conventionality than the majority; he sees more, sees deeper, perceives an element of beauty in what is generally held to be ugly. The capacity for seeing beauty in things that are, to say the least, commonplace and prosaic, is due largely to the special cultivation of the art of seeing. Emerson, in two lines which exemplify the proximity of the sublime and the ridiculous, adjures the artist to

Give to barrows, trays and pans  
Grace and glimmer of romance.

One can easily visualize an artistic tray, and, at a pinch, a well-proportioned and not too unsightly pan, but when it comes to investing the barrow with romance, that is a little too much for gravity. What puzzles the average man, probably, more than any other manifestation of modern art, is the tendency to render nature in a crude and brutal manner, without delicacy or charm. Not that this manner of approach is altogether a new fashion—there is, truly, nothing new under the sun—but it has received a fresh impetus in our time because of the revolt against conventional ideals of beauty. It must be explained as one of the excessive yet not wholly incomprehensible signs of a general reaction against sentimental softness. The alternations of style proceed in waves; and this may be, in a manner of speaking, the trough of the wave. It would be a mistake to look upon it as likely to affect permanently the canons of art. Is it not true that nature in some of its aspects is a rude and savage thing? Are there not times and places where it wears a frown?

It cannot be seriously argued that these harsh moods are unworthy of attention or devoid of an element of legitimate interest.

What repels far more than the choice of disagreeable motives is the brutal manner of treatment, the heavy hand, which emphasizes force at the expense of subtlety. The objections to this hammer-and-tongs manner are, if not unanswerable, difficult to meet. No one, however meek, likes to be bullied; and it is hardly extravagant to say that many modern pictures and sculptures give the sensitive observer the unfortunate impression of an arrogance almost amounting to an affront. The apologists for this sort of thing will tell you that, after all, we ought to be tolerant towards all forms of self-expression. Self-expression is the watchword of the day. Like charity, it covers a multitude of sins. The young artist's freedom to see and feel and express in his own way must not be abridged. Well and good. But the advocate of modernism goes a step further. He assures you that the noisiest works of art have in them, for the true cognoscenti, merits surpassing those of all the older schools; if you are unable to see and appreciate them, so much the worse for you; the time may come when your eyes shall be opened; at present you are dwelling in darkness. These are the times when special emphasis is laid upon our duty to give the devil his due. Countless voices are raised to remind us that there is good in everything. *Tout comprendre, c'est tout pardonner*. Consequently it is our duty to see if we cannot find something admirable in ugliness. Among the last refinements of dilettantism is the perverse admiration for whatever is odd, strange, rare, different. A popular advertising slogan is to the effect that the motor car, dress goods, dentifrice or pills advertised are "different," the idea being that to be different is to be superior.

The merchant, or, rather, the writer of the advertisements, is a psychologist in his way; and this chatter about the different is an appeal to a well-known weakness of human nature, not unrelated to snobbishness. No one has shown a more enthusiastic realization of the striking effectiveness of cubism than the commercial designer, who has to attract the attention of the crowd at any cost. We are living in the age of exploitation, and one might as well be dead

as not up to date. The bright young lady in *Le Monde où l'on s'ennuie* astonishes her husband by getting off a witty epigram at a dinner party, ascribing it to Chateaubriand; but later, in the privacy of her home, she admits it was her own invention, and justifies her tergiversation by the jaunty excuse that one must be in the swim "*pour ne pas se faire remarquer*." The late Elbert Hubbard would have found her an apt disciple.

As to the vogue of the different, it will probably persist quite irrespective of the intrinsic quality of the merchandise. That is, it will persist until it is displaced by something still more different. The very essence of fashion is the law of change; if it were not so, one would wear the same hat forever.

The sophisticated collector prides himself on his ability to discern occult virtues in objects which make no appeal to what we may call the natural taste. If he is a collector of antiquities, he will, unless he be an exceptional person, pay large sums for furniture, curios, bibelots, what not, of which the only excellence is age; and thus he becomes the prey of the unscrupulous junk dealer. Many collectors who are not really experts pay a high tax for the privilege of considering themselves experts. It cannot be denied that there is in some old household articles an engaging quality, a something indefinable which, though unrelated to sheer beauty, and possibly not unrelated to ugliness, does make an appeal, often, no doubt, because of cherished associations. Knowing, as we do, that pure reason has very little to do with our tastes, we may well cultivate a spirit of toleration for the vagaries of the collector. It is a good thing to have a hobby, even if it is a little queer.

The real significance of the ancient proverb, *de gustibus non disputandum*, is not that all tastes are equally good, nor is it that one should be too ready to surrender personal preferences, but that in this as in most other matters the better way is to live and let live. No one is obliged to admire the works of Matisse, Derain and Picasso; and conversely, there exists no constitutional amendment forbidding any citizen to do so to his heart's content. Why not leave the issue there for the present? There is no sense in getting excited about such matters.





COUNTESS DE QUINTO

BY  
GOYA

EMERY BEQUEST, CINCINNATI MUSEUM



LADY WITH WREATH

ELIZABETH DE FRANCE, SISTER OF LOUIS XVI

BY

MME. MARIE LOUISE ELIZABETH LEBRUN

W. A. CLARK COLLECTION

CORCORAN GALLERY OF ART, WASHINGTON, D. C.





*Courtesy American Art Association, New York*

SARAH BUXTON  
(MRS. CHARLES DUMBLETON)

BY  
THOMAS GAINSBOROUGH

SOLD FOR \$56,000  
GARY SALE, NEW YORK

*See note page 346*

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## NO NATIONAL ART

It is instructive, but not always agreeable, to occasionally see ourselves as others see us. For example, Andre Siegfried, an Alsatian, came to this country last year and spent several months making an intensive study of American life and the trend of American civilization. His findings are set forth in a volume entitled "America Comes of Age," which has been admirably translated from French into English. They are interesting, thought-provoking, a little startling; the mirror he holds before us shows an image which we do not recognize at a glance as our own but which we cannot deny, upon examination, has a somewhat familiar aspect.

M. Siegfried does not write as a fault-finding critic; his tone is essentially friendly, his manner courteous, and for this very reason what he says is the more worth considering. The worst charge he brings against us, perhaps, is that of having made a fetish of efficiency, a fetish to which we bow down

but which threatens to bring us calamity. Comparing his own nation with ours, he says that every Frenchman's ambition is to express his own personality through creative effort, but that such expression is incompatible with mass production. Now America, he finds, is entirely concerned and committed to mass production. The material advance in the United States, he says, is immeasurable in comparison with the Old World, but from the point of view of individual refinement and art the sacrifice, he claims, is real. And then he launches this thunderbolt: "Even the humblest European sees in art an aristocratic symbol of his own personality, and Modern America has no national art and does not even feel the need of one."

This is staggering. No national art indeed! What, then, of our innumerable exhibitions, our great American collections, our enormous art museum activity? Was not \$360,000 paid in New York recently by an American for a painting by Gainsborough? Is not Europe terrified lest our millions tempt to our shores their greatest treasures of art? Is not our Metropolitan Museum of Art in New York visited yearly by more persons than all of the museums in France put together, not excluding American tourists?

But, after all, does this really signify that thing which M. Siegfried had in mind? When he said that we have no national art and do not feel the need of one, surely he did not mean production or purchase or casual inspection; he meant something deeper and more significant, a real love of art in our hearts, a real recognition of art as an "aristocratic symbol," not merely of our own personality but of civilization. Have we that in America? How many of us so love art that we find in it compensation, recreation? To how many of us does a beautiful work of art bring untold spiritual joy? How many of us would prefer to possess a work of art to—let us say—an automobile, fine clothes, luxurious living—to those things which money can buy and by which our neighbors rank us? What is our real measure of success—a power to comprehend beauty or to purchase luxuries? Do we in America place our artists above our captains of industry or do we look upon them as impractical dawdlers? It is not what we have or what we earn, but what we



are that M. Siegfried undoubtedly had in mind. Have we a National Art consciousness? Are we an art-loving people? If the test were the choice between dollars and art, the verdict would probably go against us.

And that this is so is in a measure strange, for, after all, we Americans are not the product of a new civilization; we are new world children with old world ancestors, not tamed barbarians. How does it happen that in our transplanting we seem to have lost our spiritual heritage, for to many lost it is. And what is of more moment is, How are we to regain it? Not through the medium of quantitative education, not through the wide distribution of many ready-made facts, but by a recognition of our own shortcomings, by a re-creation of old ideals.

Surely it is not merely splendid material results for which we should strive, but an enrichment of spirit. Material results, no matter how splendid, are ephemeral; the spirit is eternal. It is not quantity but quality that we want, quality which reacts to the finer things of life, which makes of work a joy and of joy something heavenly. If we are not able to express our own personality in creative effort in work, we shall have very little to express in those leisure moments which mass production is multiplying for us. Is not this the secret of our restlessness? Is not this the explanation of our mad search for pleasure where no pleasure is to be found? Is not this what M. Siegfried means when he says that in America we have *no national art*?

## FRENCH AND AMERICAN PRINT EXHIBITIONS

Mention was made in the April number of this Magazine of an exchange of exhibitions of prints between the United States and France. This exchange has since been put into effect. A collection of 300 French prints has been received in this country and is being shown at the present time in the Library of Congress, Washington, D. C., under the patronage of the French Ambassador, H. E. M. Claudel; the Ministre de l'Instruction Publique et des Beaux Arts, M. Edouard Herriot; M. Roland Marcel, Administrateur General de la Bibliotheque Nationale; M. P. A. Lemoisne, Conservateur du Departement

des Estampes a la Bibliotheque Nationale; M. Emile Humblot, President du groupe de l'Art au Senat, and President de l'Association Francaise d'Expansion et d'Echanges Artistiques; and M. Georges Mayer, President de la Chambre Syndicale des Editeurs et Marchands d'Estampes de France.

An exhibition of approximately the same number of prints by American etchers, engravers and lithographers has been assembled and sent to France where, about the first of June, it will be placed on exhibition at the Bibliotheque National. The American Exhibition in France will be under the patronage of our American Ambassador to France, Mr. Herrick; the Honorable Elihu Root, Honorary President of the American Federation of Arts; Mr. Frank W. Benson, President of the Guild of Boston Artists; Mr. Lewis B. Williams, Past President of the Print Club of Cleveland; Mr. Ellis Ames Ballard, President of the Philadelphia Print Club; and Mr. Benjamin C. Brown, President of the Print Makers' Society of California.

The jury to assemble this exhibition was composed of the following: John Taylor Arms, Kerr Eby, Eugene Higgins, Ernest D. Roth, Lee Sturges and E. Kent K. Wetherill. A very high standard was maintained and full representation given to Modernists as well as those of conservative leaning.

The French exhibition will remain on view in the Library of Congress during the summer, after which it will be sent on a circuit of American art museums. The American exhibit will be returned by autumn, being shown only in Paris. Illustrated catalogues of both exhibits are being published at this time, and illustrated articles on the two exhibits will later appear in this Magazine.

## OUR PRESIDENT HONORED

At a pageant given our President, Mr. Robert W. de Forest, in the Fine Arts Building, New York, on the evening of May 26 in celebration of his eightieth birthday, which occurred the day before, he was awarded the Medal of Honor of the Societe des Architectes Diplomes par le Gouvernement Francais for distinguished service in the advancement of art and architecture to a layman, the presentation being made by

Mr. Edwin H. Denby, President of the *Americaine Groupe* of the *Societe*. Announcement was made at this same time by the Honorable William C. Redfield, President of the National Institute of Social Sciences, of the award of the Medal of Honor of that Society to Mr. de Forest, to be made at a dinner on May 3. Resolutions of appreciation and birthday greetings were presented to our President by representatives of all of the thirty-nine New York chapters of the American Federation of Arts, and other organizations participating, such as the Russell Sage Foundation, the Welfare Council, the City Art Commission, the Charity Organizations Society, the New York Association for the Blind, with which Mr. de Forest had likewise been associated for years as President or Vice-President. All of these representatives were in costume, and collectively formed a colorful pageant. There were other interesting and picturesque features, including an Eastern caravan, created by Mr. J. Monroe Hewlett, a dance by school children trained by Miss Sophie Mason, a song sung by the Metropolitan Museum Employees' Association Glee Club, garbed in artists' smocks and tams, an improvisation of Abou Ben Adhem with Mr. de Forest in the principal rôle, and Dr. John H. Finley (Chief Arab) master of ceremony, and "poet laureate" for the occasion. There were over two hundred persons in attendance.

## NOTES

NOTABLE  
EXHIBITORS Among the notable exhibitions held in New York City recently was a loan exhibition of Twelve Master-

pieces of Painting at the Galleries of M. Knoedler and Company, for the benefit of the building fund of the Museum of the City of New York. This exhibition, for which there was a long list of distinguished patronesses, brought together a group of pictures such as is not often seen outside of the great art galleries of the world. It included, for instance, Vermeer's "Portrait of a Young Woman," continuously in private ownership since its execution, and lent by the Honorable Andrew W. Mellon, from whose small but great private collection came likewise the portrait of Prince Edward,

afterwards Edward VI, by Hans Holbein the Younger, an enchanting child portrait for many years in the Royal Picture Gallery at Hanover, Germany.

Anonymously lent to this exhibition was a portrait of a "Young Woman with Fan" by Rembrandt, showing not only that master's power of impersonation but an amazing rendition of fabric and textures. From the John L. Severance collection came Van Dyck's great portrait of Sir Thomas Hanmer, Cup-bearer to Charles I, painted about 1637, derived from English private collections. Jacopo Tintoretto's portrait of a Venetian Senator, gray-bearded, wearing a crimson velvet brocade cloak, was lent by George Eastman, Esq. The collection also included a "Portrait of a Carthusian Monk as a Saint," by Petrus Christus, lent by Jules S. Bache, Esq.; a "Madonna and Child," by Carlo Crivelli, exquisitely rendered, lent by J. Horace Harding, Esq.; a "Virgin and Child Enthroned, with Six Saints," by Pesellino, anonymously lent; besides paintings by Turner, Reynolds, Constable, and Daumier, the last, his famous picture of "Don Quixote and Sancho Panza" which, though painted in the nineteenth century, took its place with full complaisance among these masterpieces of the world.

Another exhibition which more than rewarded the visitor and awakened keen enjoyment and enthusiasm on the part of the reviewer was a group of pencil drawings by Ernest D. Roth, best known for his etchings. This group was shown at the Ferargil Gallery and undoubtedly comprised drawings made for the purpose of etching. But how exquisite they were, how intensely artistic, how intelligent, and at the same time sympathetic! It is said that we have no draftsmen today, but this exhibition discredited such conviction. Mr. Roth is a master draftsman; his pencil is held in complete control, and yet touches the paper here and there at exactly the right spot to indicate not only fact but elemental beauty. All of the charm of the houses, the bridges, the city pictures that one finds in Florence and Venice, in Italian and Spanish hill towns, were here in these drawings, made manifest through the superior insight and superlative gift of the artist. Such work is not only masterly but has an intimate charm.





YACHT RACE, LARCHMONT, N. Y.

HAYLEY LEVER

TO BE INCLUDED IN AMERICAN EXHIBIT NINTH OLYMPIAD, AMSTERDAM, HOLLAND

More than three hundred  
IN BOSTON superb engravings, wood-  
cuts, and etchings by Al-  
brecht Dürer are on view in a commemora-  
tive exhibition that will continue at the  
Museum of Fine Arts, Boston, through the  
summer. The prints have been drawn from  
the Museum's collection and are arranged  
chronologically in seven rooms in the Print  
Department. Facsimiles of drawings have  
been hung whenever possible with prints to  
which they relate, and additional drawings  
fill the print corridor. A series of gallery  
lectures based on the exhibition was given  
by Miss Anna C. Hoyt of the Print Depart-  
ment during April. An exhibition of etch-  
ings, aquatints, and lithographs by Goya is  
also shown in two galleries of the department  
in memory of the death one hundred years  
ago of the artist.

The School of the Museum has announced  
a summer session to be held at the school,  
July 2 to August 10. The removal to new

and larger quarters last fall has made it  
possible to offer this additional instruction,  
for which there has long been a demand.

Among accessions of note in recent weeks  
to the Museum of Fine Arts, the Warren  
collection of ancient gems stands preeminent.  
For a number of years, the Museum has  
owned an excellent group of ancient stones,  
but the addition of the very fine gems  
assembled over many years by Mr. Edward  
P. Warren now places the Boston Museum  
in the very front rank in this field among  
world museums.

A rare sixteenth century Persian velvet,  
elaborate in design and workmanship, gives  
to the Museum the largest and most mag-  
nificent piece of figure velvet of the style  
and period that has yet come to light.  
There is a well-founded tradition that it  
was once the ceiling of the war tent belonging  
to Solyman the Magnificent. Companion  
pieces reputed to have formed the sides of  
the tent decoration are in the Metropolitan

Museum. The velvet is a gift of Mrs. W. Scott Fitz. A plaster bust attributed to Jean Jacques Caffieri is a recent accession of note to the Department of Decorative Arts. Mr. Edward Jackson Holmes presented a Tiepolo sketch to the Department of Paintings.

Boston enjoyed the most extensive display of American art that has been seen in this city for some time at a recent exhibition at Casson Galleries arranged through the cooperation of the Associated Dealers in American Paintings. Paintings, prints, and sculptures were shown under most favorable circumstances on the main floor of Casson's, on the fourth floor against the walls of attractively furnished rooms, and on the eighth floor in well-lighted galleries.

Governor Alvan T. Fuller's collection of paintings exhibited at the Boston Art Club after an earlier showing at the Malden Public Library proved one of the most popular events in art circles in Boston this year. The collection is especially rich in eighteenth century English portraits, with several canvases by Sir Joshua Reynolds, Thomas Gainsborough, Hoppner and Lawrence. But versatility was lent by canvases by Rembrandt, Van Dyck, Corot, Velasquez, Turner, Boucher, Greuze, Renoir, Degas, Pissarro, Monet, Zuloaga, Sargent, and Orpen.

Boston was well represented in the open air exhibition in Rittenhouse Square, Philadelphia, in May, Richard Recchia, Katherine W. Lane, Philip S. Sears, Gaston LaChaise, Frank Wigglesworth, Nellie Thompson, Raymond Porter, Frederick Allen, Cyrus Dallin, Bashka Pacff, Ernest Pelligrini, Mrs. I. Tucker Burr, Mary Moore, Elizabeth Chase, and others being noted. Katherine W. Lane's recent display of eighteen pieces of sculpture at Doll and Richards' Gallery has further emphasized sculpture in Boston this spring, more attention having been directed to it this season than for some years past.

Sculpture and paintings by members of the Guild of Boston Artists comprised the spring exhibition at the Lawrence Public Library shown under the auspices of the Lawrence Women's Club. A memorial exhibition of photographs and water colors of plant life by the late Emma Fitz was at the Farnsworth Museum in Wellesley, and simultaneously the annual spring exhibition at the Lynn Art Club was held.

Other exhibitors in Boston were Frederick A. Bosley, Amy Cabot, a recently elected member of the Guild of Boston Artists, Hildegard Woodward, Nathaniel Dirk, and Mary Brewster Hazelton.

Three large stained glass windows of importance have been seen in local glass studios within the past few weeks. Reynolds, Francis, and Rohnstock had on view in their Washington street studio a large aisle window which is one of a series to be provided by them for the aisles of the Riverside Church, and in the same studio a large window for Princeton Chapel was also shown. Charles J. Connick had on view in his Harcourt Street studio a large window also for Princeton Chapel.

A. W. K.

AT THE  
MUSEUM OF  
FINE ARTS,  
BOSTON

The Museum of Fine Arts, Boston, has received for its permanent collection an important group of drawings, chiefly by artists of the second half of the last century. This collection is the gift of Mr. Walter Gay, the well-known American artist who has for some years served in the capacity of European adviser to the Trustees of the Museum. Among the artists represented are Mary Cassatt, Delacroix, Millet, Cazin, Meissonier, Charles Bargue, Gil Helleu, Albert Besnard, and Lucien Simon, the majority of whom are represented by paintings in the Museum's collection, to which these intimate glimpses of their preliminary work add much understanding and interest.

Another recent acquisition of the Museum of Fine Arts is a portrait bust attributed to Jean-Jacques Caffieri (1726-1792). The portrait is probably that of Charles de Rohan, Prince of Soubise and a Marshal of France, who played an important part in the Court of Louis XV. He is seen wearing a heavy wig and clad in armor, with around his waist and shoulders a heavy drapery. From his neck hangs the blue ribbon of the order of the Holy Ghost. The bust will be given congenial setting in an eighteenth century background in the new wing of the Museum.

In connection with its educational work the Museum instituted an experiment this season which has proved interesting and valuable. In an effort to connect this work



with that of the public schools of the city, it provided a series of trips by motor bus from the schools to the Museum. Thus the time ordinarily consumed in going and coming was reduced to a minimum, the risks of taking children into the streets were done away with, as well as the matter of expense. The teachers in the schools have expressed great appreciation of the opportunity thus offered, and in response to a large demand from the schools it has been determined to repeat this experiment next season. It is hoped in this way to enhance not only the art teaching in the schools but to make the Museum collections a vital auxiliary in the teaching of history and literature.

AT THE COR-  
CORAN GALLERY  
OF ART

The Corcoran Gallery of Art has received another notable gift from Mrs. William A. Clark, widow of the late Senator Clark of Montana, and his three daughters, Mrs. Marius de Brabant, Mrs. Lewis R. Morris and Miss Huguette Marcelle Clark. This consists of an Endowment Fund for the maintenance of the W. A. Clark Collection which has lately been installed and opened to public view in the new Clark Wing of the Corcoran Gallery. The amount of the endowment provided for in this gift has not yet been definitely determined but will be based, it is understood, upon the annual cost of operation of the collection. This is the third gift which has been made to the Corcoran Gallery of Art by the heirs of William A. Clark. It was, it will be remembered, through the generosity of these same donors that the new wing to house the Clark collection was erected. And announcement has been made within the last few months of a gift of \$100,000 from Mrs. Clark as a permanent trust fund for the purpose of defraying the expenses incident to the organization of the notable exhibitions of Contemporary American Painting set forth by the Corcoran Gallery of Art every other year. The most recent gift, providing for the maintenance of the W. A. Clark Collection, is the final step to complete and perfect an enterprise initiated by them as a tribute to Senator Clark's memory.

The Corcoran Gallery of Art will have on view during the summer months an exhibi-

tion of the work of local artists, and announcement has been made that this exhibition will probably be a continuous one, with only such interruptions as are rendered necessary by the showing of larger and more comprehensive exhibits such as the Biennial Exhibitions mentioned above. The paintings in this local exhibition will, of course, be changed from time to time; thus the artists of the community will be afforded the opportunity of constantly bringing before the public their best and most recent works.

AT THE ART  
INSTITUTE OF  
CHICAGO

At the Art Institute of Chicago the annual exhibition of the Chicago Architectural League is now on view, occupying the entire

East Wing exhibition galleries on the second floor. Among other interesting exhibits shown are a number of mural paintings by Eugene Savage, and important recent works by John Russell Pope. The exhibition was selected by a jury composed of Leonard Crunelle, Richard Powers, William J. Smith, N. Max Dunning, and Edgar A. Cameron.

As a result of the Art Institute's 1928 Annual Traveling Scholarship Competition the following awards have been made: The Bryan Lathrop Scholarship of \$800 to Tunis Ponsen, the John Quincy Adams Scholarship of \$750 to Davenport Griffen, and the American Traveling Scholarship of \$250 to Theodore Roszak. The first two of these awards are for the purpose of foreign travel and study, the third for the study of galleries, and works of art in this country. All three of the recipients of these scholarships are members of the Graduate Atelier of the Art Institute School, a selected group of advanced students in painting who work for the most part under professional conditions and without instruction. The two receiving the foreign travel scholarship will sail early in June for Europe.

Next year, in addition to the three scholarships mentioned above, the William M. R. French Memorial Scholarship of \$1,000 will be available in the annual competition. Three new fellowships, to be conferred upon the basis of ability and promise, will also be awarded—the Edward L. Ryerson Fellowship of \$1,500 to be assigned to a painter or sculptor, and the Roswell A. and Ella

Peters Cole fellowships for students in the Design Departments.

A rare and valuable collection of glass, made by mid-European manufacturers of the fifteenth, sixteenth and seventeenth centuries, has recently been presented to the Art Institute by Mr. and Mrs. Julius Rosenwald, and is now on view in Gunsaulus Hall. This collection, consisting of various types of wine glasses, beakers, goblets, bottles, roemers, carafes, tumblers, etc., is said to equal in beauty the famous collections in the museums of London, Berlin and Vienna.

It is interesting to know that the Photograph and Lantern Slide Department of the Art Institute contains no less than 25,000 slides, which are available for public use. These slides may be obtained at a nominal fee for lectures, entertainments, etc., and are widely used by clubs, societies and churches. In addition this department also has some 30,000 photographs, 20,000 post cards, and 3,500 color prints, all of which are available to the public. These are lent free of charge to educational and religious institutions. According to report, shipments of slides to such distant countries as Hawaii, Mexico and Canada are frequently made.

Total sales in the Chicago Society of Etchers' Annual Exhibition held at the Art Institute this spring amounted to \$10,091, the largest amount ever received at the Institute for the sale of etchings in an exhibition.

In the Children's Museum at the Art Institute there was shown during April, an exhibition of reproductions of European masterpieces, as well as of works by well-known American artists, collected by the Public School Art Society for the schools of Chicago.

#### The Memorial Art Gallery

TWO NOTABLE of Rochester, New York,  
GOTHIC has received as a gift from  
TAPESTRIES Mr. James Sibley Watson

of that city two notable Gothic tapestries. These will adorn the walls of the beautiful Fountain Court, which is the architectural center of the newly enlarged gallery, and represent the height of Gothic weaving and design.

The larger tapestry is a Mille Fleur with animals, of about 1500, of French weave, which is intact in its original size, 10' 8" by

14' 8", and in an excellent state of preservation. Occupying the center of the design is a stockade with latched gate, enclosing a group of animals gathered under a pomegranate tree beside a blue watering pool. The warm-toned flower forms, reminiscent of the natural grace of the background foliation of the Unicorn tapestries in the Cluny Museum of Paris, are set against an unusual tete-de-negre ground.

The other tapestry is a Flemish weave from Tournai, of about 1450, representing "Arithmetic" and "Astronomy" in the symbolic form of two richly robed female figures, seated upon canopied thrones, the draperies of which are held back by winged angels. Arithmetic, at the left, holds a tablet inscribed with figures, while Astronomy, beside her, holds her attribute, the armillary spheres, and points to the heavens. At their feet sit two venerable scientists, one with a reckoning tablet, believed to be Archimedes, the other inscribed as Ptolemy, the Astronomer. The whole is rich in full-toned fields of reds, greens, blues and dull yellows, with a sixteenth century border.

The importance of this latter work as a document is to be found in the inscription of the name of the designer, "Khyn," on the border of the mathematician's robe, which has been identified by Dr. Phyllis Ackerman in her book, "Recently Identified Designers of Gothic Tapestries," as that of "Jean de Khyn or de Quien, elected Master of the Guild of St. Luke in Tournai in the year 1427, and third in the line of the illustrious family of cartoonists."

THE  
PRAGUE AND  
BRUSSELS ART  
CONGRESSES

The preliminary program of the International Congress on Art Education will be held in Prague this summer (July twenty-nine to August six) promises much of interest.

The first day will be devoted to the opening of the exhibition of school work which is to be shown in connection with the Conference, and to committee meetings. On the following day, July 30, the Congress will be formally opened in the House of Parliament, when there will be a general meeting of all sections, and the introductory subject, "The Cultural Value of Art Education," will be discussed in the three languages of





GOTHIC TAPESTRY, FLEMISH WEAVE (ABOUT 1450) REPRESENTING "ARITHMETIC" AND "ASTRONOMY"

GIFT OF MR. JAMES SIBLEY WATSON TO MEMORIAL ART GALLERY, ROCHESTER, N. Y.

the Congress—English, French, and German. Among the subjects to be considered on the following days will be: "Design as Source of Inspiration in Handicraft (1) in General Education, and (2) in Technical and Professional Education"; The Professional Training of Teachers in view of the Coordination between Design and Handicraft"; "Changes in Art School Methods Having Reference to Modern Tendencies in Art"; "Influence of Modern Tendencies in Art Teaching in General Education"; "Capacity of Children for Form and Color Due to Ethnographical Variations"; "Psychological

Experiments and Research for Determining the Aesthetic Capabilities of Children"; and other kindred topics.

On several evenings during the Conference there will be illustrated lectures on Czechoslovakia, showing its various arts and industries. One whole day, August 2, will be reserved for excursions to points of interest nearby.

Announcement has been made, in this connection, that the Honorable Elihu Root has consented to serve as Honorary President of the Delegation to Prague from the United States.



THE ONSLAUGHT

R. TAIT MCKENZIE

TO BE INCLUDED IN AMERICAN EXHIBIT NINTH OLYMPIAD, AMSTERDAM, HOLLAND

Those planning to visit Prague will do well to place on their programmes the International Congress on Art, to be held in Brussels, Belgium, June 30 to July 3, in the Palais Mondiale, which promises to be epoch-marking in its accomplishment. It is earnestly hoped that there will be a large attendance from American art organizations, that our national interest in such matters may be fully demonstrated.

THE SOUTHERN ARTS LEAGUE HOLDS CONVENTION

The Eighth Annual Convention of the Southern States Art League, held at The Public Library, Birmingham, Alabama, April 12 and 13, proved most successful, witnessing not only to a very active art interest in this section of the country but to the increasing numbers of practicing artists of which it boasts.

The opening address at this Convention was made by Mr. Ellsworth Woodward, President of the League, who stressed the importance of patronage of local artists, and of the artists, in turn, taking part in and contributing to the artistic development of their own communities. Among the other

speakers at the two-day sessions were Mr. W. E. Dickson, City Commissioner of Birmingham; Mr. J. W. Donnelly, President of the Library Board; Mrs. Charles J. Sharp, Chairman of the Fine Arts Committee of the Park and Recreation Board; and Mr. Allen G. Loehr, President of the Birmingham Allied Arts Club.

A feature of the entertainment provided was a presentation at the Little Theatre of "Lijah," a play written by Edgar Valentine Smith, a member of the staff of one of the local newspapers.

At this convention it was decided, among other things, to hold the next annual meeting in San Antonio, Texas, in the Witte Memorial Art Museum.

The Annual Exhibition of the League, which was also set forth this year for the eighth time, opened at the Public Library coincidently with the Convention, to continue through May 5. This comprised oil paintings and sculpture, as well as water colors, drawings, miniatures, etchings and other prints, representing the work of 155 artists from fourteen states. It is interesting to note that of the nine prizes awarded in connection with this showing two were



offered by artists—one, of \$100, by William P. Silva of Carmel, California, a Vice-President of the League; the other, of \$50, by Alice R. Huger Smith of Charleston. The first of these, offered for the best interpretation of a southern subject, went to Ernest Harrison Barnes of North Carolina, for a landscape entitled "End of Day"; the second to Evelyn Gladney for a painting entitled "The Bridge." The other prizes awarded were as follows: The purchase prize given by the Birmingham Friends of Art, to J. Howard Iams, of Washington, Pennsylvania, for "The Tom Tavern"; the Birmingham Art Club prize for a portrait in oils to Louise Lyons Heustis for a painting entitled "Venetia"; the Park and Recreation Board prize for a landscape in oils to E. Richardson Cherry for "Valdemosa"; the Friends of the Birmingham Garden Club prize for a flower study to Ella K. Mewhinney for "Perennial Phlox"; the *Birmingham News* prize for sculpture to Julian Rhodes Muench for a Head of a Negro; the Friends of the Birmingham Library prize for etching to Anne Goldthwaite for "At Montmartre"; and the Junior Chamber of Commerce prize for drawing to Agnes Lilienberg for a "Drawing of a Woman."

All of the prize-winning paintings, with sixty or more other outstanding works from the exhibition, were selected for inclusion in the League's Sixth Circuit Exhibition which has now been sent out in two sections for a year of travel throughout the southern states.

BETTER  
EDUCATIONAL  
FILMS

A Foundation for the production of films of educational, artistic and scientific character has lately been established in connection with Harvard University by a group of former students. This will be known as the University Film Foundation, and the films and photographs produced therein will be made available, at a comparatively small cost, to schools, colleges, libraries, museums and other educational institutions. The University has allotted the Foundation a site upon which is to be erected a laboratory and administrative building, and the Foundation will, it is understood, be permitted to use such equipment and other facilities at the University as can be made available.

The present development is in part a response to interest which members of the Harvard faculty have already shown in educational film production. In return for the privileges extended to it by the University, the newly established Foundation will place its collection of films and photographs and its motion picture equipment at the disposal of the University for the purposes of instruction and scientific research. Thus the two institutions will work together, on an exchange basis, to mutual advantage.

The Foundation will have a membership limited for the present to one hundred, consisting of persons eminent in the fields of art, religion, education, science, medicine, industry and commerce, in this and other countries. This body will meet annually to advise regarding the programme of film production and distribution. The institution has been granted a charter by the state of Massachusetts as an educational and charitable organization. Offices will also be maintained in New York City for publicity purposes and for the sale and distribution of films and photographs, the proceeds of such sales to be devoted to advancing the work. It is estimated that a fund of \$550,000 will be required to carry out the Foundation's preliminary programme covering a period of four years.

Three exhibitions of note were shown at the Toledo Museum of Art for the month of May. They were oil paintings by Toledo's well-known colorist, Benjamin Cratz; the work of the Museum School of Design; and water color paintings by the Ohio Water Color Society.

Mr. Cratz was represented by a group of landscape studies, many of which were painted in Europe. Some years ago, in the days of apprenticeship, he studied in Europe with George Elmer Browne, and he studied in Provincetown also.

In the Museum School of Design exhibition over eleven hundred students were represented, about two-thirds of this number being children. According to Blake-More Godwin, Director of the Toledo Museum of Art, the work this year was of greater artistic merit than in any of the preceding years.

Seven Toledo artists were represented in

the exhibition of the Ohio Water Color Society. They were Josephine O. Calder, Mrs. Grace Rhoades Dean, Mrs. Kate Brainard Lamb, Lulu M. Snell, Anna L. Thorne, Juanita Winzenried, and Henry Winzenried.

Among the out-of-town exhibitors were Alice Schille, of Columbus, perhaps the foremost woman painter of Ohio; Harriet Kilpatrick, head of the Art Department of the State Fair, Columbus; Carl S. Bolander, Director of the Columbus Gallery of Fine Arts; Henry G. Keller; and Frank N. Wilcox of Cleveland.

The Toledo Museum of Art lent its painting, "Blackwell's Bridge," by George Bellows, for the May exhibition of American painting at the Albright Art Gallery of Buffalo, New York. The exhibition was organized to celebrate the eightieth birthday of John J. Albright, founder of the gallery.

WITH  
MINNEAPOLIS  
SCHOOL  
CHILDREN

The Minneapolis Institute of Arts has met with outstanding success this year in its work with public school children. More than 18,000 children of the fifth to the eighth grades visited the Institute and were conducted through the galleries by the Museum Instructor. In addition to this, 79 story hours were given with a total attendance of over 3,000.

As arranged with the Board of Education, the objects shown the children were related as nearly as possible to their studies in English and History at the schools. After each visit (each child visits the Museum twice a year) they are required to write an essay on "What I saw at the Art Institute." Two such essays from each class in each school are submitted to the Museum for inspection, and in this way the Institute is enabled to discover the reaction of the children to their visits. These essays are invariably interesting. Usually they give evidence of great delight in the visit, and they always indicate that a real interest has been aroused. For instance, the following concise summary of the life of ancient Egypt: "There was one room I enjoyed very much that was where the mummies were. One was a prince and the other a princess. They wrap them in linen stripes real tight. Then plaster them up. They make a plaster face

and wig that looks like the person who died. They put wooden images of servants, horses and cows in the tomb. The cow is their holy animal. They think that the people and animals will come alive in another world like Egypt. I would like to study mummies."

An encouraging result of this work is the number of children who are interested thereby in the children's classes in drawing at the Art School, approximately 10 per cent of all who come to the Museum.

SEATTLE  
ART NOTES

The thirteenth annual exhibition of Northwest Artists, which opened at the Seattle Fine Arts Gallery on April 1, was enlivened, as art exhibits in Seattle have rarely been, by a controversy which followed immediately upon its opening, precipitated by a considerable group of painters hitherto prominently identified with Northwest art. Led by Eustace P. Ziegler, whose own canvas, however, was one of the few by recognized Northwest painters which were admitted by the jury, the insurgents charged the choice of the pictures included in the exhibition with being "a miscarriage of artistic judgment," a class exhibition, and one in no way representative of Northwest artists. Among these protestants were C. A. Cobb, Alonzo Victor Lewis, Paul Gustin, Edgar Forkner, Mrs. Myra Wiggins, Kathleen Houlahan, Mrs. Robert Walkinshaw, and others no less widely known and established painters of the Northwest. A demand for a new and representative exhibit was made upon the Fine Arts Society responsible for the selection of the jury. This the Society did not find it expedient to do. Making the most of the sensation values of the incident, the local press resolved it into "a war between conservatives and modernists," a statement vigorously denied by the objectors, who declared themselves in favor of a representative exhibit of all schools. The controversy was finally concluded with a decision to hold the next annual exhibit of Northwest Artists in September of this year, and thereafter annually in the fall, with possibly two juries: one, to judge subjective painting; the other, objective painting, these to be chosen by a committee from the Fine Arts Society "with the advice and consent of a committee represent-





A CLASS OF PUBLIC SCHOOL CHILDREN AT THE MINNEAPOLIS INSTITUTE OF ARTS

ative of Northwest artists." This year's jury was composed of Mark Tobey, of the Cornish School, Raymond Hill, of the University of Washington; and Anna B. Crocker, curator of the Portland Museum. The Katherine B. Baker prize of \$100 for the outstanding picture of the exhibit was awarded to Mrs. Ambrose Patterson for her flower study, "Zinnias." Whatever the various other effects of the discussion, it was not one to the disadvantage of art that the exhibit received more publicity and probably saw a larger number of visitors than has any previous exhibition.

Coincident with the Northwest Artists' Exhibit, and an evidence of the activities of the Fine Arts Society in behalf of local painters, there was inaugurated a "Buy-a-Picture Week" during which the work of Northwest artists was shown as parts of window displays in many of the largest downtown stores; while throughout the week radio talks on art subjects were given by authoritative speakers. At the Gallery, the afternoon of April 5 was designated as Artists' Day, when a reception was held for the exhibiting art-

ists, Mrs. Farley McLouth, curator, and Mrs. Ambrose Patterson being hostesses. On the same afternoon, studios of various artists throughout the city were opened to the public, among those attracting a large number of visitors being the workshops of Mark Tobey, Eustace Ziegler, Edgar Forkner, the Ambrose Pattersons, Louise Crow, the Elshins, and Paul Gustin.

Of great interest to the Fine Arts Society was the announcement made at the regular annual meeting and election of officers on April 17, of another step in the consummation of plans looking to a permanent home for the Society, in the generous offer of Mr. Horace C. Henry, venerable patron of art, by which the entire Henry residential estate on Harvard Avenue, of which the present Gallery is but an adjunct, has been rented by the Society for a period of two years at a rental sufficient only to cover the taxes on the property. At the end of two years the Society has an option to purchase the property at a price not to exceed \$100,000. Plans for raising an endowment for this purpose, through contributions of \$1,000



DESCENT FROM THE CROSS

FRANCIS SCOTT BRADFORD, FELLOW IN PAINTING, AMERICAN ACADEMY IN ROME, 1923-1927

each by 100 public-spirited citizens, are already under way. This is but one of a long list of benefactions to the advancement of art in the Northwest rendered by Mr. Henry, the most notable of which is the Henry Gallery and collection which now graces the campus of the University of Wash-

ington. After twenty-two years of vicissitudes and shiftings about from one domicile to another, this promise of a permanent home comes as a fitting climax and a tangible evidence of the tenacious spirit which, after all, underlies the Fine Arts organization.

An outstanding event for April in the



local world of art was the convention of the Pacific Arts Association which, occupying four days beginning April 4, brought to the University of Washington campus, where the sessions were held, one of the largest gatherings of artists and educators ever held on the Pacific Coast. Delegates from cities, art organizations and educational institutions of western states included figures prominent in the arts and handicrafts. Speakers on the programme discussed subjects both theoretical and practical along artistic lines. Comprehensive displays of work in the arts and crafts were shown at the Galleries and in many of the larger downtown stores. Mr. Carl Gould, lately reelected president of the Fine Arts Society, served as chairman of the convention sessions. The convention fulfilled in a highly satisfactory way its purpose—the exchange of ideas and to appraise the general public with the best that has been achieved in the arts and crafts on the Pacific Coast.

K. W.

OUR  
AMERICAN  
ACADEMY IN  
ROME

From the Annual Report of the American Academy in Rome recently received, we cull the following items: The Academy has leased a studio in the center of

Rome for three years and furnished it for the use of properly accredited American artists, chiefly architects, not officially connected with the Academy. The name of the studio is "The Atelier of the American Academy in Rome." It is managed entirely by the Academy as a center for work and information. In addition to providing a place and equipment for draughting (to a limited extent, painting and modeling) for American practitioners of the Fine Arts who choose to stay in Rome for a limited time, it will give them criticisms and aid from the Director and his assistants, will furnish a reference library and provide the aid of the Academy staff in procuring the usual permits and privileges for studying and measuring special works. Incidentally, it is located directly over the studio which Augustus Saint-Gaudens occupied from 1871 to 1874.

A Fellowship in architecture has been endowed by the late Mr. George B. Gordon and Mrs. Gordon, of Pittsburgh, as a

memorial to, and bearing the name of their daughter, Katherine Edwards Gordon. It will be awarded for the first time this year.

The Garden Club of America has succeeded in raising the major part of a fund of \$50,000 to endow a Fellowship in landscape architecture. When this fund is completed the Academy will have two permanent Fellowships in this branch. It is hoped that friends of the Academy will be found who will provide funds for establishing a third Fellowship, thus placing landscape architecture on an equal footing with the other branches of the Fine Arts.

The programme of fostering collaborative work in American art schools, recently launched by the American Institute of Architects, is viewed by all at the Academy with the keenest satisfaction and interest, collaborative work having formed part of the prescribed work of the Fellows for the last eighteen years. The American Institute of Architects established its first collaborative prize at the Academy twelve years ago.

A number of ancient Greek plays were artistically given (in Italian) in the old Roman theatre at Ostia recently reconstructed for the purpose.

Facilities for visiting Italian villas are improving year by year. Eighteen Tuscan villas, many of them never before accessible to the public, were opened to purchasers of a booklet costing 100 lire. The Italian Government and the owners of the villas co-operated, the proceeds of the sale of booklets being used for charitable purposes.

The Fellows who completed the terms of the Fellowships and left the Academy in 1927 were, from the School of Fine Arts, Francis S. Bradford (who completed a fourth year) and A. Clemens Finley, painters; Harry P. Camden, sculptor; and George Herbert Elwell, composer, each of whom completed a three-year term. In the Annual Exhibition, which contained about 125 works, with a predominance of paintings, Francis Bradford's "Descent from the Cross" made an impressive effect, although shown in an unfinished state. Camden showed eleven works in sculpture which presented a general survey of his work during his three years in Rome. After leaving the Academy this young sculptor accepted the position of Head of the Department of Sculpture at the University of Oregon.

The winners of Fellowships in the fine arts were the following: in architecture, Homer F. Pfeiffer, B. S. in Architecture, Illinois, B. F. A., Yale; in landscape architecture, Michael Rapuano, B. L. A., Cornell; in musical composition, Alexander L. Steiner, A. B., Harvard; in painting, Dunbar D. Beck, B. F. A., Yale; in sculpture, George H. Snowden, B. F. A., Yale.

The Trustees have been enabled to increase the annual stipends of the Fellowships to \$1,500, with an additional allowance of \$500 for transportation to and from Rome. This action was made possible by a donation from the International Education Board.

Twenty-seven states of the Union, the District of Columbia, the Philippines and Canada were represented in the enrolment of the Academy for the year.

To the institutions contributing annually to the support of the Academy have been added the Colleges of Wooster, Ohio, and Swarthmore. The total number of contributing institutions is now 38.

A headstone, the work of two former Fellows of the Academy, Carl P. Jennewein, sculptor, and James K. Smith, architect, was erected over Professor C. Densmore Curtis' grave in the Protestant Cemetery of Rome.

From a recent News Letter from the Academy it is learned that at one of the regular Santa Cecilia series of Concerts held in Rome in April the programme was devoted exclusively to music composed by the Fellows in Music of the Academy. This was the first time that such an honor had been conferred upon the Fellows of one of the national academies in that city.

In view of the fact that the  
SCULPTURE showing of casts of famous  
CASTS FOR works of sculpture have lost  
INTERNATIONAL in favor of late among our  
EXCHANGE American art museums, it  
is interesting to note, in a  
recent report of the International Committee  
on Intellectual Cooperation of the League  
of Nations, that a special committee of experts  
is at this very time considering the  
exchange of works in this medium. A meeting  
of these experts was held in Geneva,  
and it was determined to exert effort to  
place the best casts internationally at the  
service of the greatest number, and to this

end to establish cooperation between the  
leading casting workshops of Berlin, London,  
Brussels, Paris, Athens, and Florence.  
Under this plan these workshops will exchange  
catalogues and, as far as possible, numbered  
reference lists of photographs of casts  
purchasable.

The possibility was also considered of  
assembling an international exhibition of  
medals, seals and coins, in which various  
numismatic museums and medal collectors  
would take part.

The exhibition of engravings assembled  
and circulated in Europe under the auspices  
of the International Institute of Intellectual  
Cooperation has been shown successively in  
Paris, Rome, Madrid and Geneva during  
the past year. Brussels, Liege and London  
are also on the circuit. As a result of the  
activity in this field of the International  
Museum Office, the Belgian Government  
has organized a national Belgian Chalcography,  
similar to those of France, Italy and Spain.

#### ART IN INDIANA

The Indiana Federation of  
Art Clubs, organized to provide for the state the  
maximum in art exhibitions and  
lectures at a minimum expense, and to  
stimulate art appreciation throughout the  
state, gives in its bulletin for May 1 an  
encouraging account of progress in carrying  
out these aims.

Mrs. H. B. Burnet of Indianapolis, President  
of the Indiana Federation of Art Clubs, gives a  
brief résumé of the almost incredible growth of  
art throughout the country during 1927, as  
recorded in the *American Art Annual*, and  
announces that the outstanding project for  
the next club year in Indiana will be a survey  
by the art clubs to ascertain what share the  
state has had in this growth. The survey is to  
comprehend architecture, landscape, historical  
crafts, college and library collections, crafts  
and modern art, and private collections, and  
it is urged that local material in these  
branches shall provide club talks, papers  
and exhibits next year. An illustrated  
lecture on art in Indiana is to be circulated.

Reports of the constituent organizations  
show definite advance. The Public School  
Art Society of East Chicago purchased two  
paintings of Indiana landscape as a memorial



to Miss Janet Jaynes, for many years supervisor of art in their public schools.

A permanent art gallery for Kokomo, planned by the Art Association of that city, had its beginning in a collection of paintings by Kokomo artists, which was hung in the corridor of the high school in April. The Association sponsored the raising of a scholarship fund to aid a worthy student in continuing her work at the John Herron Art School.

The Society of Fine Arts and History of Evansville, established in 1926, held its first exhibition in March, a loan collection from the Metropolitan Museum of Art, secured from the American Federation of Arts. This exhibition marked the opening of a permanent home for the Society, placed at its disposal by the Evansville Y. W. C. A.

The Daughters of Indiana (in Chicago) parent organization of the Hoosier Salon Patrons Association contributed extensively to the success of the Salon of 1928, in raising a fund of \$800 which provided a purchase prize for a painting which was added to the permanent collection of the Daughters of Indiana; a prize which was given to the city of Newcastle, which had the largest proportional membership in the Hoosier Salon Patrons Association; and a scholarship fund for study in the Art Institute of Chicago's School, presented to a young student of the John Herron Art School.

The sixth annual "city beautiful" contest opened in Indianapolis in May. A similar contest was held in Evansville, which included the entire county with prizes awarded on the basis of amount of improvement made during the season.

The Indiana Parent-Teacher Association adopted on March 1, a four-year plan for the beautification of schools throughout the state, under the leadership of Mrs. Burnet.

The Indiana Artists' Club held its annual carnival and costume ball in the John Herron Art Institute on April 14. The prizes were a landscape painting by Edward R. Sitzman, a pastel drawing by Elmer Taflinger, an etching by Frederick Polley, a batik scarf by Mrs. George J. Mess, and a Japanese print.

The Community Arts Association of Bloomington held its first annual art dinner on May 2, in connection with its Art Week celebration.

A second artists' colony, "THE HOUSE OF THE SINGING WINDS" similar in plan to the MacDowell Colony at Peterborough, New Hampshire, is soon to be opened in Indiana. This is "The House of the Singing Winds," and its surrounding grounds, which was the summer home of the late Theodore C. Steele, near Nashville, Indiana. As the MacDowell Colony is a memorial to Edward MacDowell, the well-known American composer and pianist, so the "House of the Singing Winds" will be a memorial to Mr. Steele. The scheme was originated and is being worked out by Mrs. Steele, the widow of the artist, whose desire it is to provide a haven in the middle west where artists may find the same inspiration and opportunity for creative work as that afforded at Peterborough.

The main house on this estate will remain the dwelling place of Mrs. Steele. Additional smaller cottages will be built on the grounds for the visiting artists. According to the present plan, each cottage will be equipped for housekeeping; thus those who gain admission to this colony will be enabled to live independent home lives while still sharing in the benefits of the community life. The original studio of Mr. Steele will, it is planned, be retained as a public gallery, wherein exhibitions will be shown and art lectures and talks provided for the residents of the colony.

The Steele property extends over hundreds of acres of hill country, which is described as being "rich in surprises of little valleys, of heights and long slopes, winding creeks, beeches in some sections, pines in another, the colorful maples and oaks, sycamores and timber which is not found in the sections farther north. The clearings are colorful areas in early spring, when the daffodils and all the native wild flowers come up near the log cabins. The settlers belong to descendants of early pioneers. They provide picturesque models for the artists. They are simple folk and unspoiled, and welcome the painters."

In Nashville itself, 11 miles distant, the new Brown County Art Gallery is in process of construction. This is an old house which is being transformed into a gallery for the display of paintings. Thus are the art interests of the community crystallizing, and



THE VALLEY OF THE LOT—ESPALION, FRANCE

LOUISE KELLY

SPRING SALON, PARIS, 1923

the artists of the middle west being afforded ample opportunity for creative production on their native soil.

The late Theodore C. Steele for some years prior to his death occupied a chair at the University of Indiana, and was looked upon as the moving spirit in the art life of the state. It is fitting, therefore, that the studio in which he worked and the home which served as his inspiration should become not only a shrine but a refuge of rest and recreation for those following in his footsteps.

LOAN  
EXHIBITIONS  
IN THE FOGG  
MUSEUM

The Fogg Museum of Harvard University has been showing a series of loan exhibitions this season in which variety was the keynote. During April there

was arranged, in honor of Professor Adolph Goldschmidt of the University of Berlin, who conducted a course on seventeenth century Dutch Painting at the Museum this year, an exhibition of notable paintings, prints and drawings illustrative of this

period in Holland. Among the museums and individuals who contributed to this exhibition were the Metropolitan Museum of Art, New York; the Wadsworth Athenaeum, Hartford; M. Knoedler and Company, Sir Joseph Duveen, Samuel Sachs, Professor Arthur Pope, A. E. Austin, Jr., and others.

In the room just below this classical exhibition there was a lively showing of contemporary American painting, lent by the Whitney Studio Club of New York.

In other exhibition rooms at this same time there were shown bronzes by Hunt Diederich, lent to the Museum through the generosity of Mrs. H. N. Slater; and an unusual exhibition of French silver wine-tasters' cups, lent by Mrs. Arthur T. Cabot.

BUSINESS  
MEN AS  
ARTISTS

The Business Men's Art Club of Chicago, in a recent bulletin, published a review of its activities during the past year which is interesting and, to many, enlightening, as evidence of the extent to which the produc-



tion of works of art has been taken up as a means of recreation by those engaged in other business or professional careers. From this report we quote the following:

"The life class, under the direction of J. Allen St. John, an instructor in the school of the Art Institute, included on its roll thirty-seven men, and had an average attendance of twenty. An etching class was also organized early in the year, which had an enrollment of fourteen.

"Two paintings were acquired by the Club during the year—Edward K. Williams' 'Birch Trees in Winter' and 'Orchard Oaks' by the late Walter Sargent. Several additions to the library as well as to the studio equipment were made. A little over \$1,000 was taken into the Club's treasury through sales.

"Fifty-six members were represented in the annual exhibition. In addition to this a class exhibition, a water color showing, an exhibition of vacation sketches and a number of one-man exhibitions were held at the studio. Members of the Club have also been represented in the majority of the larger exhibitions held in Chicago during the year.

"Seven dinner meetings were held at the Art Institute, at which the average attendance was fifty-six and the average number of sketches submitted for criticism was thirty-four. Among the artist-guests were the late Walter Sargent, Louis Grell, J. Jeffrey Grant, Oscar Gross and Harry A. DeYoung.

"Wallace L. DeWolf, a member of the Business Men's Art Club, served on the jury for the Ninth International Print Makers Exhibition recently held at the Los Angeles Museum under the auspices of the Print Makers Society of California."

ART BY PHYSICIANS AND SURGEONS EXHIBITIONS

The Second Annual Exhibition of works in the plastic and graphic arts by American physicians was shown at the Academy of Medicine, New York early in April. There were approximately 300 exhibits included in the showing, representing the work of more than eighty doctors of medicine—almost twice as many as were represented in the exhibition last year.

The place of honor in the exhibition was

given to a group of water colors by the late Dr. Robert Abbe of New York. Among the other well-known physicians here represented were Dr. Benjamin S. Barringer, surgeon on the staff of Memorial Hospital, New York; Dr. Stanley J. Keyes, Dr. H. S. Patterson, Dr. George Pierce and Dr. W. C. Thro, also of New York; Dr. Solis S. Cohen of Philadelphia and Dr. Max Thorek of Chicago. Dr. Herman Fisher, of the staff of the Lenox Hill Hospital, was represented by a series of pencil drawings and sketches. In addition to the paintings shown were a number of works of sculpture, several of which were contributed by Dr. I. Seth Hirsch, President of the New York Physicians' Art Club, under the auspices of which the exhibition was set forth. An interesting group of animal wood carvings was sent by Dr. Lewis Webb Hill of Boston.

Among the miscellaneous exhibits shown were a number of handbound books in embossed and gold mounted leather, the work of Dr. Morris Lee King; a vase of handmade marquetry, consisting of more than three thousand pieces of wood, made by Dr. Robert E. Koch of Brooklyn; and a handmade walnut writing desk, contributed by Dr. Robert Burlingham of New York.

This exhibition was the more remarkable when it was considered that all of the works shown therein were done by physicians in the time that they have been able to spare from their active practice of medicine.

AT THE BROOKLYN MUSEUM

The Thirty-Seventh Annual Exhibition of the National Association of Women Painters and Sculptors was shown at the

Brooklyn Museum from April 9 to May 7. The collection comprised no less than 361 exhibits, representing the work of 197 artists, and included this year two unusual features, one a section devoted entirely to miniatures, the other a gallery of arts and crafts objects, which was labeled "Lighter Vein." Among the paintings receiving awards at the hands of the jury were Emma Fordyce MacRae's "Nada Gray," which won the Mrs. Kingdon Gould Prize of \$250; "Tinker's Hollow" by Marian McIntosh, which received the Cooper Prize of \$100; Theresa Bernstein's portrait of "Tatania," awarded the Joan of Arc Silver Medal;

Dorothy Weir's portrait of a young girl, which received the Joan of Arc Bronze Medal; and "Annisquam Lobstermen" by Margaret Fitzhugh Browne, "Towering Clouds" by Elizabeth Heil Alke, "Rochfort en Terre" by Marguerite Munn, a still life entitled "Eggplants" by Esther Pressoir, and "The Red Bowl" by Estelle Manon Armstrong, all of which received honorable mention. In the sculpture group was to be seen Laura Gardin Fraser's "Reclining Elk," to which was awarded the National Arts Club Prize of \$100; Katherine Lane's "Clydesdale Stallion," which won the Joan of Arc Gold Medal for Sculpture; a group by Margaret French Cresson entitled "Father and Son"; and three works by Mabel Conkling, President of the Association, entitled "Triumphant Wings," "Hope Garland," and "Miss Springtime," to mention only a few. Among other members of the Association well represented were Jane Peterson, Marion Hawthorne, Maude M. Mason, Harriet Frishmuth, Joan Hartley, Elizabeth Hardenburgh, Clara Davison, Fern Coppedge, E. Varian Cockroft and Marjery Ryerson.

The Brooklyn Museum also showed during this same period an interesting exhibition of the work of sixty-four Scandinavian-American artists. This group consists of artists of Scandinavian birth or descent, now living in this country, among them some of our leading masters, such as John F. Carlson, Birger Sandzen, B. J. O. Nordfeldt, and Trygve Hammer. The exhibition set forth embraced works representative of many different schools, from the academic to the extreme modern, and including what might be termed "American Primitives."

THE  
GARY SALE

All records were broken by prices given in the Gary sale which was held in New York under the auspices of the American Art Association, April 19, 20 and 21.

The paintings in this collection were sold on the evening of the 20th. The *American Art News* gives the following excellent account of the auction:

"One of the greatest throngs ever assembled for an auction sale gathered in the Plaza Ball Room on Friday evening, April 20. By actual count there were more than 3,400

persons in the room when the sale began, a representative gathering of the great in the art world. And, scattered among the collectors, museum officials and important dealers, all eager to buy, were many whose interest was in the spectacle of this battle of the giants. The sale had the intensity of a great sporting event, a contest fought with bank balances as vivid and exciting as a big game.

"From the first picture sold, a 'Village in Winter' by Thaulow, for which \$925 was paid, it was evident that the sale was going beyond expectations. All of the less important paintings in the early part of the sale brought prices far beyond those which might have been predicted from other recent sales. A Cazin at \$7,000, a Daubigny at \$23,000, a small and not unusual Corot for \$32,000—these and others indicated the avalanche which was to come.

"The real excitement began with the sale to Mr. Charles Hayden of Fragonard's self portrait, a fine picture, for which he paid \$52,000. Raeburn's portrait of John Lamont, which followed this, brought cheers from the audience when it was shown on the stage. It was purchased by Mr. Bernet, as agent, for \$44,000.

"Sir Joseph Duveen entered the lists for the next picture, a fine portrait by Lawrence of Mrs. John Allnutt, and won it from an eager field at \$45,000. Hoppner's portrait of Lady Dashwood-King, a representative example of the best English portraiture, evoked enthusiastic bidding from all parts of the room. It was finally captured by Fred Bucher for \$90,000."

The next picture presented was the "Harvest Waggon" by Gainsborough, and almost before those present could grasp what had happened, Mr. Carstairs' original bid of \$200,000, raised by Mr. Howard Young, was topped by Sir Joseph Duveen at \$360,000 and the picture won at next to the highest price ever paid at public auction for a single picture. At the Stillman Sale, it will be remembered, Sir Joseph Duveen paid for Rembrandt's "Titus" \$270,000; at the Michaelham Sale in London he paid \$377,000 for Lawrence's "Pinkie"; at the Bromley-Davenport Sale he paid \$300,000 for Romney's "Mrs. Davenport."

In comparison with these figures the enormous sums later bid for Rembrandt's "War-



rior" by the John Levy Galleries, \$86,000, and Hals' "Cavalier," by John Grosberg, \$85,000, seem small.

It is worth noting, furthermore, that not only pictures but furniture and objects of art at the Gary sale brought equally high prices. A bust of Houdon's daughter, "Sabine," was purchased by Mr. Charles R. Henschel of M. Knoedler and Company for \$245,000. For this Sir Joseph Duveen bid \$240,000, and though he lost he was successful in the purchase of an Ispahan Palace carpet for \$33,000 and a Louis XV boudoir table by Oeben, made for Madame de Pompadour, at \$71,000. He also bought a toilet table of the Louis XV period by the same maker for \$28,000, and a Beauvais tapestry of about 1782 for \$60,000, all superlative pieces—and top prices.

The total for the entire sale was \$2,316,708.

The fourth centenary of

LONDON NOTES the great Albrecht Dürer's death at Nuremberg on April 6, 1528, has not been forgotten either in London or Germany. Beginning with a very choice display at the Fine Art Society's Galleries in London of the master's engravings, which opened in March last, there followed the great national celebration at Nuremberg on April 6, which included his paintings—with among them the famous *Feast of the Rose Garlands*, painted for the Germany colony in Venice, and still in the monastery of the White Canons at Strahov near Prague, though an offer of 250,000,000 crowns (£152,430) is said to have been made by the Berlin Museum—as well as a complete collection of his work in engraving. Then there will follow this wonderful Nuremberg celebration a display of the master's wood-cuts and metal engravings in the Edward VII Galleries of the British Museum, opening April 17, and another comprehensive loan exhibition of Dürer prints in Messrs. Colnaghi's Galleries in New Bond Street.

An event of first importance in the art world is the sale on May 17 and 18 next of the final portion of the Holford collection of Dutch, Flemish, French, Spanish and British schools: the Italian schools, as my readers will remember, came under the hammer last summer, but the present sale is no less important, and will again draw

connoisseurs from all parts of the world. Among so many good things it is difficult to select, but I should not like to pass by the Petrus Christus portrait, two of the Rembrandt portraits here, that of Maurits Huygens and the "Young Man with a cleft chin," said to be the master's son Titus, and the magnificent full-length portrait of a nobleman by Justus Sustermans, certainly a Medici Prince, and said to be Cardinal Gian Carlo de' Medici.

Among the British there is a fine male portrait by Francis Cotes, R. A., another by Opie of a young man reading, and Lawrence's full length of Viscount Castlereagh. Like Alfred Stevens, Sir Edward Burne-Jones was a friend of the house, and we find here some of his delightful allegorical subjects: in sum, a feast of good things, to which I hope to return again later.

S. B.

The "Groupe de la Jeune

PARIS NOTES Peinture Contemporaine"

at the Bernheim-Jeune Gallery was exceedingly interesting, but produced no emerging young genius. The word "young" is somewhat misleading in the case of this group, for it includes men like Utrillo, Vlaminck, Lucien Simon and Matisse (present but not in the catalogue), who are only young in comparison to their predecessors, but not to their really young confrères. Vlaminck's landscape was a gem, with his greens burning like jewels—as they do not always do, however—Matisse's fruit and flowers were not of his masterpieces, Quizet had a very good "Paysage au Pré-Saint-Gervais," with its limited gamut of colors distributed with unerring instinct, and there was a really lovely interpretation by Terehovitch of a "Paysage au Pont" full of *verve* and joy in life. There were sculptures by Chana Orloff, Dario Viterbo, Gimond and a few others.

Very little new sculpture is to be seen in minor galleries. A comparative collection of sculptures of all ages—from Chaldean art to the Renaissance—has just closed at the Sambon Gallery which, owing to the arrangement by contrast, produced some curious and enlightening effects. Unexpected relationships appeared, as, for example, the graceful head of a young French-

woman of the XIV century was placed beside an Egyptian princess, and both were found to have the same hair arrangement. . . .

I saw for the first time, at the exposition of the *Maison des Nations Américaines*, a room full of the vivid works of the well-known Alsatian painter, Honoré Umbricht, whose portraits are to be found in many countries including America. With a rich palette, the skill of a fine draughtsman, with distinction and sensibility, Umbricht's paintings—and especially his portraits—confer that serene pleasure upon the spectator which he is apt to find only in the realm of traditional art.

The portrait of his daughter is an unusually distinguished work, and among his other scattered portraits are those of Pope Benoit XV, Cardinal Dubois, Vicomte de Salignac Fénelon and Mr. and Mrs. Meyer of New York.

In the same room was a frame full of charming miniatures by Madame Dorbec-Charvot, whose exhibits at the *Salon* are familiar to habitués of the *Grand Palais*. The art of the miniaturist is cultivated by very few painters in these days, and is perhaps the more appreciated for its rarity.

M. Jean Heuzey showed at this same exhibition a few imaginative and poetical canvases some of which had a Poe-like quality of appeal.

At the Luxembourg a temporary exposition of the works of the Belgian painter, Henri de Braekeleer—who was born in Antwerp in 1840 and died in 1888—showed some well-constructed and composed, and mellowly colored interiors and gardens. The influence of the Dutch school, and of Rembrandt, is evident in Braekeleer's work.

The Th. Duret collection was sold on April 1, that is, the salable part of it; for when experts came to examine this much-talked-of art estate, it was found to be scandalously full of counterfeited pictures. Duret died at an advanced age and had been, in his later period, grossly deceived by dishonest intermediaries. Among the painters whose work could be offered for sale were Vuillard (a portrait sold for 54,300 francs), Degas, Manet, Van Gogh, C. Guys, Monticelli, Toulouse-Lautrec, and Utrillo. There were no sensational prices paid, and indeed no masterpieces to induce them.

LOUISE MORGAN SILL.



SUMATRA BIRDS

D. P. ROY CHOWDHURY

ANNUAL EXHIBITION, SOCIETY OF FINE ARTS,  
CALCUTTA, INDIA

#### CALCUTTA NOTES

Of all the exhibitions held every year in Calcutta, formerly the capital city of India, the most important is the annual show of the Indian Society of Oriental Art, an association which was founded several years ago as a protest against the blind westernization of the methods of modern Indian Painting advocated by the official schools of Arts in India—which until a few years ago taught only the methods of European painting, and modelling—absolutely ignoring the indigenous methods of expression. The success of the revival of the native Indian tradition advocated by the Indian Society of Oriental Art, under the capable direction and leading of Dr. Abanindra Nath Tagore, now Professor of Fine Art at the local university, had compelled, a few years ago, the official School of Art in Calcutta to recognize the importance of the Indian methods and to maintain a department for imparting lessons in "Indian style," though an adherence to the ideals and ideas of art in the realistic man-



ner of the West has formed the dominating item in the scheme of studies in the official institution. Be that as it may, closely allied to and in sympathy with the official routine, and with the robust faith in the realistic manner, a society called "The Society of Fine Arts" was founded in Calcutta seven years ago, with an aim quite distinct from that of the Indian Society of Oriental Art, though it has never been able to escape the influences of the work of the last named society to which The Society of Fine Arts is regarded, by many, as a rival, if not an opposing body. Of the artistic events of Calcutta the annual show of The Society of Fine Arts is regarded next in importance, and has been held continuously for seven years in the rooms of the Government School of Art in Calcutta, the Vice-Principal of the institution being the Secretary of the Society. The exhibits are borrowed from the works of prominent practicing artists all over India, Europeans and Indians, who prefer the western realistic manner, together with a large number of contributions from ex-students of the institution and also the works of students. For the last few years a section has been set apart for the works of artists devoted to the Indian tradition, of whom the prominent exhibitor has been Mr. Devi Prosad Roy Chowdhury. The show for the year 1927, held a little late in February, 1928, maintains the average standard, though hardly showing any improvement in the general quality of the exhibits or any indication for any gesture for a new movement or development. In the words of an English critic who reviewed the show in a local paper, "There are no undiscovered gems." But the main criticism which has evoked some discussion is to the effect that "the European element is so much to the fore that to speak truthfully this exhibition should be called the Indo-Anglian Calcutta Exhibition. . . . As far as I am able to judge there is much unburdened talent that could be made manifest if the Bengali student would only remember to be an Indian in his work." In the discussion that this criticism evoked it had to be conceded that the artists associated with the Indian Society of Oriental Art never forget "to be Indian in their work," and though that society's exhibition is the only place where purely Indian art is exhibiting, yet one can-

not but be struck with the influence of that movement on many Indian artists who have exhibited their works at the exhibition of the Society of Fine Arts. In alluding to this interesting discussion we have hardly left ourselves any space to refer to the important exhibits of which a large portion formed many interesting portraits, His Excellency the Governor's Gold Medal for the best exhibit being carried away by a "Portrait of a Portuguese Lady." But undoubtedly the best exhibit was an imaginary bird study in Indian manner entitled "Sumatra Birds" by D. P. Roy Chowdhury, which won the Society's Gold Medal for the next best exhibit. It may be interesting to recall that a few of this artist's works are included in the travelling exhibition of Modern East Indian Painting now in circulation in the principal cities of the United States.

O. C. GANGOLY.

## ITEMS

During the exhibition of paintings by William H. Singer, Jr., held at the Durand-Ruel Galleries, New York, in April, fourteen of the nineteen works shown were purchased—one, entitled "Mysterious North," by the Metropolitan Museum of Art; another, "June Morning," by the Brooklyn Museum. This was a singular but in this instance well-merited honor for an artist. Mr. Singer, has for some years made his home in Norway, and the majority of his paintings are of Norwegian scenes. His works are not only included in many of the leading art museums of this country but in the Stedelijk Museum, Amsterdam; the Royal Museum, Antwerp; the Luxembourg, Paris; and the Pinakothek Museum, Munich.

A Memorial Exhibition of the works of William M. Chase opened at the American Academy of Arts and Letters, New York, on April 27, to continue to July 15. This is the fourth or fifth of a series of exhibitions of the work of distinguished American artists which have been set forth at the Academy through the generosity of Mr. Archer M. Huntington, who several years ago made a gift of a fund to the Academy for the purpose of defraying the cost of such exhibitions. The most recent of these exhibitions comprised works by Edwin H. Blashfield.

## BOOK REVIEWS

VINCENT VAN GOGH, by Julius Meier-Graefe.  
Translated by J. Holroyd Reece. Published by  
Payson & Clarke, Ltd., New York. Price, \$3.

Whether or not one is moved to "hysterical acclaim" by the paintings of Vincent Van Gogh, one will find this biography of the man full of interest and pathos. Julius Meier-Graefe deeply sympathizes with his subject and knows how to present him in such a way as to stir his readers' sympathies also; but the latter will inevitably, perhaps, be more with Vincent's brother Theo than with the "hero" himself in his strange quest after his ideals. Theo is presented as the Sancho Panza of the performance. The author's method throughout is that of the novelist or playwright, not the art critic. Van Gogh's art, of course, plays an all-important rôle, but Mr. Meier-Graefe does not attempt to analyze it critically. He merely endeavors to give it explanation through its creator's life and times. In some future time, perhaps, Vincent Van Gogh will seem a martyr to art as Michelangelo, and Hals and other masters in each generation seem to us today. But throughout this biography of Van Gogh, one is apt now to see only a tragic figure of a man whose mental aberration put him out of joint with his times, and who would indeed have been at odds with any generation into which fate could have thrust him.

J. Holroyd Reece has translated the writing of Mr. Meier-Graefe so sympathetically that his version appears to have all of the flavor of the original. It is full of vitality. The reproductions of Van Gogh's paintings, including a frontispiece in colors, are excellent.

CYCLES OF TASTE, by Frank P. Chambers.  
Published by the Harvard University Press,  
Cambridge, Mass. Price, \$2.

Scientific methods are increasing in popularity for dealing with all types of subject matter. The author of this unusually interesting essay uses such methods in attacking the common theory that the Greeks of the fifth century B. C., the Romans in their era of greatest achievement, and the mediaeval Europeans during the culmination of Gothic art were animated by real aesthetic appreciation of the works of art produced in

their respective periods. He sustains his attack with quotations from the original writings of Thucydides, Socrates, Plato, Diogenes and various other Greek scholars, and from the leading writers and philosophers of the later civilizations, giving full references, which the reader may verify if he is so inclined. His conclusion is that the history of aesthetics in ancient eras is analogous to that of modern times. The spectacle of history repeating itself is not a new one; we are all aware that the Roman soldiers who levelled Corinth, the Napoleonic cavalymen who pelted dirt upon "The Last Supper," and the air raiders who destroyed Rheims were all the same mob. But Mr. Chambers' implication (intentional or otherwise) that aesthetic appreciation has reached its zenith in the decadence of civilizations, is cynical and destructive; and one wonders what bread is buttered by its presentation.

PRACTICAL PEN DRAWING, by E. G. Lutz.  
Published by Charles Scribner's Sons, New York.  
Price, \$2.

To students of pen drawing who are supplementing the instruction received at art school with practice at home, as well as to artists and draughtsmen interested in improving their technique, this volume offers real aid. As its name implies, it deals with the minutest details of the medium, giving information on all types of equipment, and methods of producing various desired effects. It also analyzes pen sketches by many noted illustrators, of the nineteenth century as well as contemporary. The excellent illustrations throughout the book, made from original pen sketches by the author and other artists, admirably supplement the text. We commend this, as we have commended other volumes by the same author, previously reviewed in these columns.

SYMBOLISM FOR ARTISTS, by Henry Turner Bailey and Ethel Pool. Published by The Davis Press, Worcester, Mass. Price, \$4.50.

Symbolism is the oldest written language, the importance of which as a means of communicating ideas, was long ago diminished with the spread of literacy. The authors of this handbook, however, opine that expres-



sion in the arts may be greatly enriched by the judicious use of symbolic art, and with the aim of providing a source of reference on traditional symbolism, produced this commendable little handbook several years ago. It is now reprinted, with eleven additional full-page plates, making a total of forty-six pages of illustration, both half-tone reproductions of works of art and architecture embodying symbolic elements, and line drawings of such symbols, their scope extending from Egyptian gods to the social map symbols recently devised by the Russell Sage Foundation. The book does not attempt to be exhaustive, but a good bibliography is supplied, to supplement its contents.

**ELEMENTS OF ART AND DECORATION**, by Adalene Benjamin Morgan. Published by The Bruce Publishing Company, Milwaukee, Wisconsin. Price, \$1.28.

This book aims to provide a course of practical lessons for the teachers in art departments of vocational schools, also the sewing and millinery teachers in the grades and high schools. It deals with a wide range of subject matter, from the making of designs for pillow slips to choosing personal apparel and decorating the home. The chapters on applied art are uniformly of more value than the section on great paintings. The book as a whole would appear to offer most service to public school teachers of young people drawn from the homes of the poor or those of most limited opportunity, for it deals with such elemental principles of art as children of the middle and upper classes would be expected to absorb from early youth, without having to make a school study of them. The book should be used as a source of suggestions, upon which each teacher might build her own personal course; for the author's ideas on some subjects are more or less arbitrary, as, for example, her dictum that Japanese prints appear best when set off with a dead black mat and frame.

### SOME WORTH WHILE PAMPHLETS

**THE BEHAVIOR OF THE MUSEUM VISITOR**, by Edward Stevens Robinson, N. S., No. 5, published by the American Association of

*Museums, Washington, D. C.*, records some unexpected results of a psychological observation carried on by the author for more than two years. The casual visitor to the average museum, it seems, wants his art in small doses (as he tires quickly), effectively displayed, varied in character and free of charge. He exerts himself to look at one in three pictures on an average, in a small effectively arranged museum, but only one in twenty in a large museum. He observes not those which depict certain subjects, but those large in size, or hung conspicuously. When paintings and furniture are displayed together (as in an experiment in the Pennsylvania Museum, reported by Mr. Horace H. F. Jayne) the visitor will look at considerably more specific objects than when the same pictures and furniture are displayed separately. Only once in 200 times will he pay 5 cents for a guide-book, but nearly always does he accept one offered gratis, and attempts to use it. On the basis of observations made in this spirit, Dr. Robinson believes museum directors may render their exhibits of maximum interest to the casual visitor.

**MUSEUM SERVICE TO THE ART INDUSTRIES**, by Richard F. Bach, and **ART IN MERCHANDISE** by Robert W. de Forest, *Industrial Arts Monographs Nos. 3 and 4 respectively*, published by the Metropolitan Museum of Art, New York City.

The first of these monographs recounts the endeavors of a score or more of museums, led by the Metropolitan Museum of Art, and the Brooklyn, Cleveland and Newark Museums, and of such organizations as the American Federation of Arts and the American Association of Museums, to remedy a condition revealed in this country only a little over a decade ago: the dearth of well-trained artists in the industries, discovered when the World War recalled foreign designers to Europe. These museums and organizations have held exhibitions, given lectures, discussed the subject from all angles in their conventions, cooperated with art schools and factories and workshops and have otherwise labored to weld art and industry. The development of a native art in industry is of slow growth; but having struck deep roots in many places, it gives promise of blossoming. The second mono-



graph tells of the first signs of buds, in the cooperation between the museum and the department store (the Metropolitan Museum and R. H. Macy's of New York being the first instance), in holding art-in-trade exhibitions in the latter, to show the advance which American manufacturers have made in getting good design into articles of everyday use. The department store has an opportunity to vitally influence the artistic life of a city as it is the primary sales outlet for the manufacturer and most personally and directly in touch with the public.

REPORT OF THE COMMITTEE ON ART INSTRUCTION IN COLLEGES AND UNIVERSITIES, published by the *Federated Council on Art Education*, which has representatives from seven national organizations, including the American Federation of Arts, reveals a wide divergence of opinion among teachers of art, which appears to be the reason why so many institutions of higher education have no courses in art in their curricula. The Council recommends that university boards should provide training in art to fit three classes of students: average citizens, professional workers in the field of art, and professional artists; and that such provision should be made with the same academic recognition and upon the same basis as equivalent work in any other department of the university.

AMERICAN PAINTERS, compiled by Charles B. Shaw, the subject of *Extension Bulletin Vol. III, No. 2*, published by the *North Carolina College for Women*, constitutes a study outline for a year's course (fifteen programs) in a study club or similar unit. It deals with twenty-nine famous painters from Benjamin West to Thomas W. Dewing, giving a complete bibliography for each artist and lists of the contents of portfolios of reproductions which accompany the course. This service appears to resemble, in some respects, the study course and package library service of the American Federation of Arts. All such services contribute to the fulfillment of a widespread need.

JAPANESE LITERATURE IN THE ERA OF THE JAPANESE PRINT, by W. G. Blaikie Murdoch, a reprint from the *Calcutta Review*, published by the *Calcutta University Press*, leads one to

conclude that the first-mentioned art was inferior to the second-named, due to its lack of human interest and the universal emotions. Arranged marriages and women's lack of freedom resulted in a complete absence of romantic themes in the Occidental sense; so the Japanese writers of the seventeenth to nineteenth centuries consecrated their literary gifts to the depiction of incidents of war, tales from ancient Japanese history, personal sacrifice, art criticism, imaginative poetry, and domestic comedy. The Japanese themselves apparently found nothing lacking in this intellectual diet; but to Western tastes it must seem as tame as a constant fare of rice and tea.

ARCHITECTURAL CONTROL AND CIVIC DESIGN, by Carol Aronovici and Rollin L. McNitt, published by *The Community Builder, Los Angeles, California*, makes a distinction between the architectural design alone, of a city, and civic design in its largest sense, the conservation of all the natural advantages of a city in addition to the control of all public and private building, so as to achieve complete harmony. Civic design should cover everything from mountain views to lamp-posts; for only in this manner does the author believe that discordant features may be kept out of the great city picture. When the courts and the public in general accept this view, we may be sure that the nation has come of age in an aesthetic sense.

DOCENTRY, by Louise Connolly, *Educational Adviser of the Newark Museum and Library*, published by the *Newark Museum*, reveals that those who act as guides in museums (rendering services which impress the average person as comparatively simple) should in reality be near-paragons, possessed of knowledge, culture, practice, psychology, personality and the ability to supervise. They must also be tactful, and have good speaking voices. The museum which has one of these many-faceted jewels upon its staff must be fortunate indeed.

THE VALUE OF AN ART INSTITUTE TO THE COMMUNITY, by Alfred G. Pelikan, *Director of the Milwaukee Art Institute*, published by that institution, emphasizes the fact that such value depends upon the public's response.

F. S. B.







*Courtesy of Sir Joseph Duveen*

## THE COTTAGE DOOR

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